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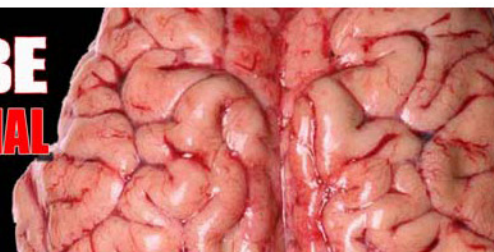
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FRONTAL LOBE SCARS EDITORIAL



So this is our issue that coincides with Halloween. When you do the “horror” thing year round, we can take being scared for granted, but it’s always exciting when mainstream media participate in something you love. I mean, did you see Martha Stewart’s Halloween Issue? The woman brought it.

Of course when you see so much saturation, so much big commercial money being thrown around, it makes you think about the grassroots guys, pouring their hearts out into their horror movies. For this reason, we’re so happy to have Robbie Bryan’s “iMurders” on our cover this month, and after you read his and Brooke Lewis’s interviews, you’ll understand why. We see a lot of independents, but “iMurders” is one of those cases that the movie doesn’t feel, when you’re watching it, like it was an independent struggle to make. It looks good.

This month also brought the release of “Anvil: The Story of Anvil” to DVD, and the documentary about the struggling Canadian rockers, in their 50s, on the verge of their big break (for the last 30 years) has become a sort of religion around here at SCARS. If you’ve never seen “Anvil,” just buy it. And a box of Kleenex.

We hope you enjoy this mother-load of an issue as much as we enjoyed making it. If Anvil can tour with AC/DC, and the \$11,000 budgeted “Paranormal Activity” can gross millions, it feels like everything will be okay. Like it’s a good time to be a horror fan and a horror creator.

Fallon Masterson
Managing Editor

COMING NEXT ISSUE!
THE HILLS RUN RED





Red Velvet

Interview by Alyson Charlette

Just Joe Moe

Screenwriter Joe Moe's influences are varied in his new film, "Red Velvet." For starters, Joe spent ten years bunking with Forrest J. Ackerman, not only living with, but learning from him. Secondly, Joe's not your average screenwriter, who disappears completely come production. Instead, "Red Velvet," starring Henry Thomas (Elliot in "E.T." some 27 years later), kept Joe securely in the creative loop. Thomas plays the role of Aaron, who decides to torment the hot girl next door by telling her a "totally fictional" story of a maniac who kills all her friends. Obviously fake. Or is it? Joe gives us his explanation on how he created the surreal, Lynchian visuals behind "Red Velvet" and turned the script from torture-porn to darkly comedic.



SCARS: How did you get your start in film?

JOE MOE: As a little boy growing up in Hawaii, I dreamed of a life in movies. I moved to Hollywood with my dreams intact, but zero connections or money to pursue the dream. I'm sure this part of the story is familiar to many of your readers who love movies and want to make their own. I toiled and got involved in anything I could to educate myself about the business I yearned to be a part of. I learned about every aspect of movie making over all those years that I worked for no pay or credit. Next, I turned my attention to screenwriting, which garnered me some attention. Finally, all of my efforts culminated in the opportunity to make "Red Velvet." And I was ready for it!

SCARS: What are your favorite movies?

JM: Uh-oh. That's like asking Mr. Creosote what his favorite pastry is! Just a

few that have had a great impact on me are "The Bride of Frankenstein," "The Wild Bunch," "Lifeboat," "The Exorcist," "The Godfather," "Nosferatu," "Hideous Kinky," "Fanny and Alexander," anything P. T. Anderson, "Planet of the Apes." Don't get me started. Oh, and I credit Forrest J. Ackerman with introducing me to all the Lon Chaney silents. I lived with and took care of our iconic Uncle Furry for the last decade of his life. Talk about an education in the genre? I lived in the Ackermuseum of Sci-Fi, Fantasy and Horror! A dream come true, for sure.



SCARS: Can you tell us a little about "Red Velvet"?

JM: We call "Red Velvet" a deconstructed slasher-flick. It hopefully sets up all the elements we love and expect in a slasher and then toys with those expectations. It's also a throwback to the days of fun horror. The days when gore didn't have to mean a barf bag but rather, pure exhilaration. A

rollercoaster ride of twists, shocks and laughs. I hope the fans will make a place for this movie in their hearts and on their DVD shelves. We made it for all genre brothers and sisters and want nothing more than to be accepted by the people who mean the most to us. I hope we've earned that honor by creating a horror film that challenges and delights the audience while making a unique bloody impact.

SCARS: Many elements in "Red Velvet" make it a very different kind of movie. What is your opinion of the current state of the horror film?

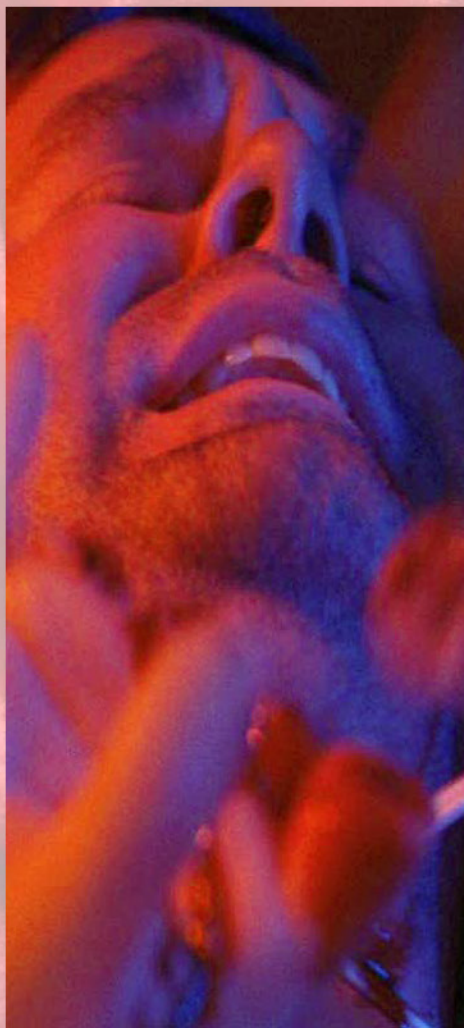
JM: There's room for everyone in the genre and I love it all. Even if I don't like a particular movie, I love the effort of it. From big-budget pictures to indies and experiments. "Red Velvet" is sort of an amalgam of all of the above. It aspires to have big-budget production values, it is truly an independent film and it experiments with conventions of the slasher genre and milieu. I give every new horror movie a chance. There's not enough of 'em out there to exclude any! And truthfully, even



in the “also ran” formula films, there’s usually something to enjoy about any movie that’s trying to shake you up, right?

SCARS: Where did you get the idea for the screenplay?

JM: The screenplay originated from a young writer named Anthony Burns. It was straight-up torture porn when it came to me. Our production company bought it for its cool premise of this storyteller spinning a yarn about killing this hot girl’s friends and the girl herself becoming a collaborator in the story. By the end of the story, we don’t know what’s real and what’s just a story. I took the script, with Burn’s permission, and reworked it to be more of a dark comedy. I wanted it to be entertaining and all of my colleagues agreed that we wanted to deliver an antidote to the rash of sadism that was already out there. Add to that our immersion in the horror world and we had a blast creating fun kills and commenting on the whole genre itself.

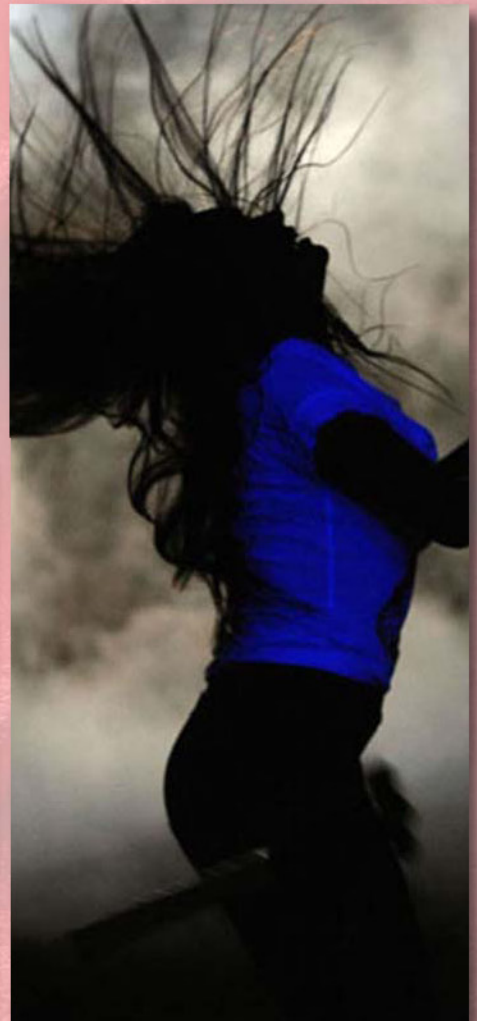


SCARS: How did the process of going from screenplay to film play out?

JM: There’s always the moment when one creative force must hand the reigns to the next. I was lucky to be a designer as well as writer, so I was able to plant a lot of visual markers in the screenplay. I was also a co-producer and production designer on the movie (with the brilliant John Goss) so I had the luxury of managing many of the visual components right through production and even editing, music, advertising, and promotion. Where the disconnect can happen is in the actual storytelling. Again,



I was lucky because our director, Bruce Dickson, was a long-time friend and we worked very closely on the production. Still overall, I was “support” and not in control. As you study the process of moviemaking, I think you learn that every masterpiece and disaster has its fair share of conflicts and unforeseen events. In movies like “The Godfather,” those events are happy accidents that make for a masterpiece. In other movies those accidents are fiascos that undermine the quality or effectiveness of the project. Our movie



had lots of happy accidents and a few disasters. Some of my favorite parts are those we didn’t plan.

SCARS: The cast was great, how were they assembled?

JM: Director Bruce and I sat down in pre-production and agreed that there were lots and lots of gorgeous actors and actresses in this business. So, we reasoned, we would go for acting ability first and foremost because we could assume that everyone the casting director, Michael Nicolo, put before us would be a poised, attractive presence. And that bore out. When you watch “Red Velvet,” there’s no lack of beautiful bodies. But there are also accomplished artists. We knew our cast would have to be solid actors in order to represent long-term relationships in a very short time on the screen. We also knew they’d all have to stand up to Henry Thomas and Kelli Garner’s brilliance. And they did! The ensemble came together immediately.

SCARS: Where did the idea for the

killer's outfit come from? Was it a conversation like the one at the Laundromat in "Red Velvet"?

JM: Anthony Burns wrote that jumpsuit into his original draft. I loved that element. As weird as it is for Aaron to be wearing it, he reminds us that it's "laundry day." It's a great way to misdirect his freakishness because we can all relate. I mean, we've all worn our worst ensembles on laundry day (mine was slippers, a waistcoat and board shorts). In the movie we designed that costume to change and evolve since it travels into the storytelling/fantasy realm. Bruce Dickson wanted it to get very "Elvis" at certain points. I think it works well. The oversized collar flaps and bounces in the breeze really accentuating the Maniac's speed and movements.

SCARS: "Red Velvet" has some very inventive kills. Was it easier to add them in because of the story inside of the story in the film?

JM: I think us horror folk view our screen-kills almost as competition. A game of one-upmanship. Trying to good naturedly out-do each other on a daily basis. In the original draft of the script Anthony Burns had some kills in place. I took my horror knowledge and tried to enhance or

innovate those. Then I added a few of my own. Designer John Goss had his two-cents to add (the alligator is all his). After coming up with the "straight kills" we started designing fantasy elements into them. We wanted our gore to be spectacular, but not stomach turning. We added different colored fluids and glitter. All viscosities. Samurai fountains. Our genius effects team at Motion Picture FX had a hand in the design and creation of the kills as well. My best pal and producer Sean Fernald said it best when he remarked, "We don't want people to turn away from the screen. We want our gore to transfix them to the screen."

SCARS: "Red Velvet" is an Amazon.com exclusive. Can you explain what that is and how it works?

JM: Through Amazon.com, you can watch our movie three ways. You can rent it or own it through digital download, or you can order a hardcopy DVD. This is great for us and for our audience. We are available to Amazon's countless millions of customers, are instantly accessible to anyone with a computer AND are an "on-demand" product. That means there's no waste (which as a low-budget artist I really, REALLY love). Amazon doesn't print your DVD until you order it. Another perk is that our DVD is paired with other

movies that fans might like. To me that means the genre community continues to give each other attention and support. I am proud to say that within four days of our release at Amazon.com we made it as high as #30 on their TOP 100 HORROR MOVIES list!

SCARS: What are you currently working on? What's next?

JM: I have been in pre-production for a dark, urban, Sci-Fi comedy, which I have written and will direct by the end of the year or early in 2010. I've also been working as a creative consultant on my dear friend Tim Sullivan's "2001 Maniacs" sequel "The Beverly Hellbillies," due out in November. Other than that, I have been a studio vocalist for 20 years having worked for tons of folks like Disney, etc. I have a solo CD out now called "Mainland." A short zombie-story I wrote (A Hiccup. A Remedy) will publish this Halloween in "Anthology of the Living Dead." You can see all my disparate comings and goings and shout me out an "Aloha" at my website, www.gojoemoe.com. Do say hello and let me know what you're up to. Oh and, Forrest J Ackerman Shall Not Die!



CAROL ANN SUSI

Interview by Alyson Charlette

“Red Velvet.” It’s more than a sub-par culinary delight. Horror fan and long time actor Carol Ann Susi (you’ve seen her in at least one episode of pretty much every popular TV show in the last 30 years) is determined to turn other fans’ eyes to this transcendental slasher. In “Red Velvet,” directed by Bruce Dickson, she takes the reigns as what’s almost always an iconic role in any horror movie worth its salt: a mother.

SCARS: How did you get your start in acting?

CAROL ANN SUSI: I’d been a theater actress in New York. Like many aspiring artists, I wanted to move to Hollywood and try my hand at movies and TV work. And, like many aspiring artists, I got off a plane and found myself waiting tables at a Hamburger Hamlet. That’s where I was discovered by Darren McGavin and given the role of Monique Marmelstein in “The Night Stalker.”

SCARS: You’ve had a very prolific TV career ever since, “Kolchak: The Night Stalker” being only one role. Do you have a preference for the big screen or small screen?

CAS: Frankly, I prefer a job! I love to work. While I have no preference for TV over movies, I do prefer horror and Sci-fi! Like many of your readers, my favorite holiday is Halloween. I live for it! Right now I’m working a lot in TV. Currently I play the voice of Wolowitz’s mother on “The Big Bang Theory.”

SCARS: Do you have a favorite role?

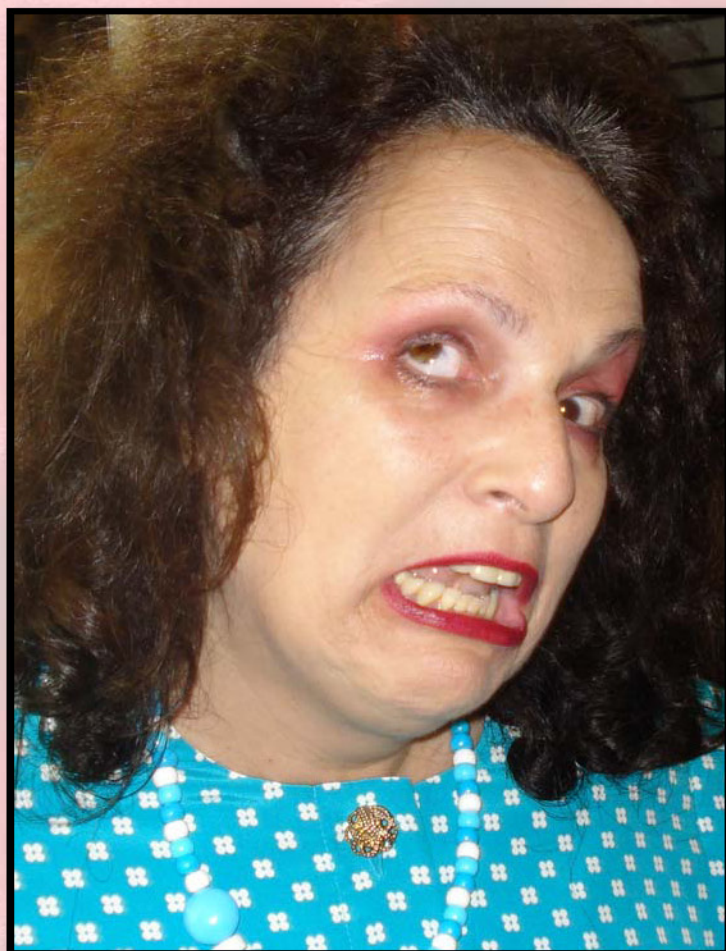
CAS: I loved working with Herb Ross and Michael J. Fox in “The Secret of My Success.” I played Jean, the secretary. It was a great experience for me. For once I didn’t play a tough broad from New York. I played a dizzy dingbat from New York!

SCARS: You have quite the memorable role in “Red Velvet.” Can you tell us a little about working on the film?

CAS: The favorite memory I have of “Red Velvet” is of Joe Moe trying to put in my “crazy-eye” contact lens. We laughed so hard I kept crying the damn thing out of my eye! It took half an hour the first time just because I couldn’t stop tearing up and Joe’s hands were shaking from cracking up. Then when I finally got out of my trailer, no one would make eye contact with me because they thought that creepy eye was for real.

SCARS: As a horror genre fan, what do you think of “Red Velvet”?

CAS: To be in a scary movie is a delight for me. Slasher movies aren’t my cup of tea, but “Red Velvet” is different. It’s creative and it was fun being a part of it.



Even before the movie was formally released, I was recognized on the street a couple of times for my haunting role in the film. That’s very satisfying.

Thanks for your time!

See Carol Ann Susi in “Red Velvet” exclusively at Amazon.com.



HALLOWEEN CONTROVERSY:

DID ROB ZOMBIE'S REMAKES DESTROY THE WELL RESPECTED FRANCHISE?

BY J.C. WALSH

Whatever the reason may be for remakes - inspiration, money, a chance to bring something new to an old idea, or just plain unoriginality - it's inevitable that a director takes a harrowing gamble on their own envisioning of a horror classic. Some remakes that have succeeded not only brought a fresh look to an older film, but created a new fan base within people who hadn't even heard of the original. But when does a remake go too far? Already over-saturated fans are lately not only rejecting the remakes themselves, but the very concept of a remake, and see it as blasphemous to the original filmmaker's direction. The controversy surrounding this season's "H2" makes Rob Zombie no exception.

In 1978, John Carpenter gave us his cult classic, "Halloween." What was filmed with little budget, and in the course of only a few weeks, became a huge success. It was one-of-a-kind. A scary flick that didn't concentrate on the concept of gore, but used a steady build of suspense, and featured one of the creepiest scores in movie history. After a slew of sequels, however, the power of the original story was lost track of, leaving fans pondering if there would be a ninth film to the franchise, and if it would be more agony than horror. The Weinstein Company didn't know where to take the series from there, so then came, once again, the inevitable: a remake.

Rob Zombie's re-imagining of John Carpenter's classic showed a much darker, more violent world of Michael Myers. The "House of 1000 Corpses" director dove into the killer's childhood and his time spent in the mental institution, creating a whole new experience with Michael Myers in the first half of the movie. The last hour of the film mirrors the original, but coated with Rob's dark and gritty style. Some memorable moments from John Carpenter's version have been brought back, but only to deceive the fans

so that Rob can throw in his own twist and turns until the remake delivers its shocker of an ending. An ending making it seem like Michael Myers was finally dead.

Not in this life time.

Fans and detractors instantly wondered, or worried, if *Zombie* would come back for a sequel. *Zombie* initially declined the offer of directing the sequel, stating he didn't want to do another "Halloween" because working on the first film had completely wiped him out, and he wanted to focus on his projected next film, "Tyrannosaurus Rex." However, rumors still buzzed, and a comment by *Zombie* only worsened the tension, saying that the film industry doesn't want to spend the time or money on original ideas these days, that their main focus is only remakes, leaving the director no choice but to make "H2." Internet and fan controversy promptly ensued, from fans who already considered *Zombie* a sell-out as well as new ones, slamming him for re-making "H2" for financial gain only.

Zombie began numerous postings on his blog, showing the progress of the "H2" as soon as pre-production started. While some *Zombie* die-hards continued to follow and support the anticipated wait of the second "Halloween," the disgust of other fans continued to grow, and worsened when it was announced that Sherri Moon *Zombie* was to return as a ghostly illusion of Michael's mother, to lead him through his killing spree. The plot of the story was considered an insult, created only as a vehicle to cast his wife into the movie. One fan went so far to create a petition that wanted Rob *Zombie* to re-shoot most of the film. Others complained that *Zombie* rushed the film, filming in a matter of weeks, a perceived sign of disrespect to the "Halloween" franchise.

Despite the negative responses and how poorly it did in the theaters, Rob *Zombie*'s "H2" did exactly the opposite of a remake. Instead of a remake to John Carpenter's "Halloween 2," "H2" stood as a sequel to Rob *Zombie*'s "Halloween." The dark and gritty ultra-violence, perceived in the first film, has been amplified, with a total flip-

up to the "Halloween" universe as we knew it.

"H2" picks up right after *Zombie*'s original. Michael Myers is presumed dead and taken away in an ambulance, while Laurie Strode and Dr. Sam Loomis are rushed to the hospital. When Michael escapes from the ambulance, he appears at the hospital housing Laurie, and viscously murders everyone in hunt of Laurie. The snag is

that this isn't reality. It's a nightmare of Laurie's, and we flash forward to one year later, with a traumatized Laurie Strode awaking in bed. *Zombie* immediately takes charge from here on to show the audience the drastic change in the characters that have survived, as they try to move on with their lives. He also sets the motif for the dream-like, surreal state which follows "H2."



Laurie's nightmares continue with the overwhelming fear that Michael Myers isn't dead, and he's simply biding his time til Halloween night. Returning to the movie as her protector is Brad Douriff as Sheriff Brackett, who takes Laurie in to raise along with his daughter Annie (Danielle Harris). Another survivor from "Halloween," Annie puts on this kind of motherly type figure, her own way of dealing with her ordeal with Michael. While trying to take care of the two girls, Sheriff Brackett has come to fear that the secret he's been working hard at concealing for so long, that Laurie is Michael's sister Angel Myers, is about to be threatened with Dr. Sam Loomis's new book coming out. This new version of Dr. Loomis along with the other characters is a very strong point in the movie. Instead of seeing the usual hero that Donald Presence always portrayed, Rob Zombie's Dr. Loomis (Malcolm McDowell) has become a sell out and only cares about the marketing of his book.

While these characters deal with their desolation, Michael Myers has been hiding in the woods, solely thriving on survival instinct and the beyond-the-grave guidance of his mother (Sherri Moon). Michael has progressed to a much deadlier killing machine with his time in the wild, and once the visions of his mother get stronger, she tells him it's time to go home. On his way back to Haddonfield, Michael leaves a blood-splattered trail in his wake. The kill scenes not only show a nastier Michael Myers than what we've seen in the remake, but also in any "Halloween" film. Once Michael has found his sister, it becomes a showdown not just for Laurie's life, but also for her sanity.

Rob Zombie stuck with his own vision for the sequel to his remake, but even though it was a completely different film all together, he still found ways to sneak memorable moments from other "Halloween" films. The hospital dream sequence was much like the hospital scene in the original "Halloween 2." Also, Michael and Laurie share a psychic link that grows stronger as we near the end of the film, much like the one Michael and his niece Jamie shared in "Halloween 5." Even though the visions are strange and almost out of place at times, it still works, showing how strong the bond between Michael and Laurie is.

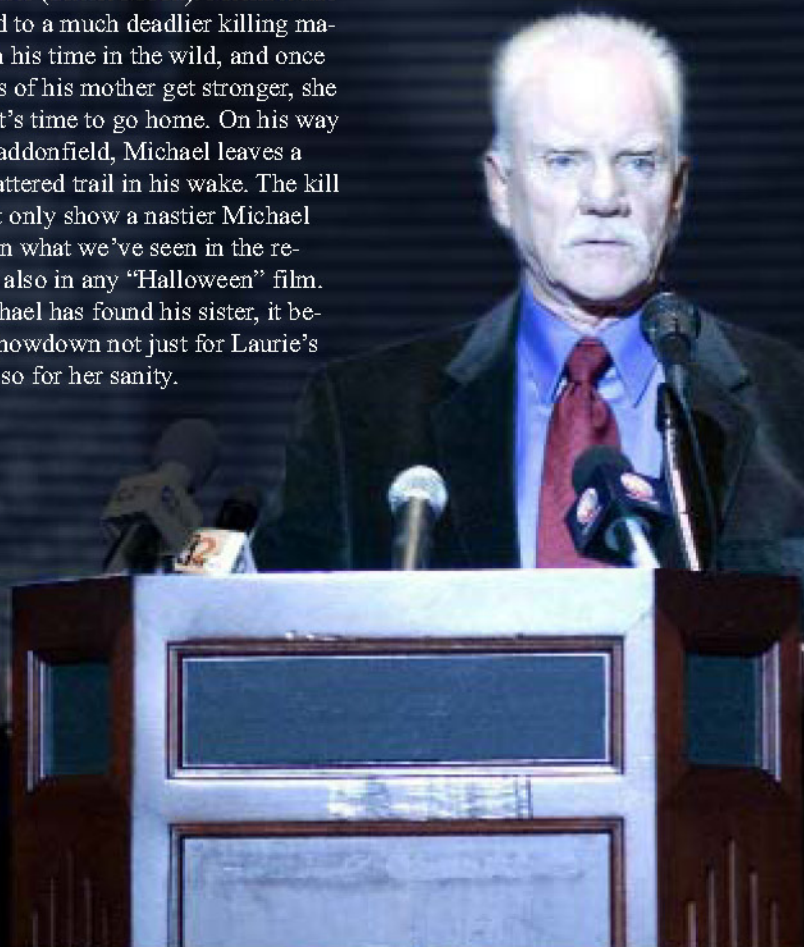
The primary point of attack against Zombie is this blanket statement: that "H2" ruined the franchise. I can't disagree more. If anything, the franchise breakdown started with "Halloween 3: The Season of the Witch," when it had nothing to do with Michael Myers and Haddonfield. Even though 4 through 6 stayed consistent with the story and the idea of The Mark of Thorn was a creative concept, it felt as though the idea was thrown in there to try and "explain" what was behind Michael's motives. Why can't Michael just be a force on its own? What about how offbeat

"H20" was? Although it was a great way to pay memoire to Donald Presence after his passing, and Jamie Lee Curtis goes head to head one last time, the seventh installment of the "Halloween" franchise briefly lost track of what the previous films were trying to accomplish. "Halloween Resurrection" was just a random slasher film, losing track of the story completely.

My point is we as fans of the horror genre these days have too many rules with what a remake is expected to be. Of course expectations are understandable. Like any fan base, we want quality. But expectations sometimes lead to close minded opinions, energy wasted on pointless anger, or petitions that make no sense. Fans end up missing out on what the director is really trying to accomplish. We end up missing the movie.

What Zombie accomplished were characters that popped, rather than flatly stalked, with full stories of their own. Instead of "the Shape," we have the new horror of Michael Myers, as a force that brings this group of characters together, in one blood-drenched circle. Family is forever. Rob Zombie's tagline says it all, something so simple that explains the true meaning behind the madness of Michael Myers.

Editors note: It has been reported that Patrick Lussier (My Bloody Valentine 3D) will be directing the new Halloween film along side his writing partner Todd Farmer. The third film in the new series of remakes is currently being called Halloween 3D. Dimension/Weinstein Company's Bob Weinstein has stated that he didn't want to rush into development to give it time to get the script where it should be as well as allow Patrick time to finish his next project, Drive Angry, starring Nicolas Cage. Be sure to stick with SCARS to find out when to expect Michael Myers to tear through the silver screen!

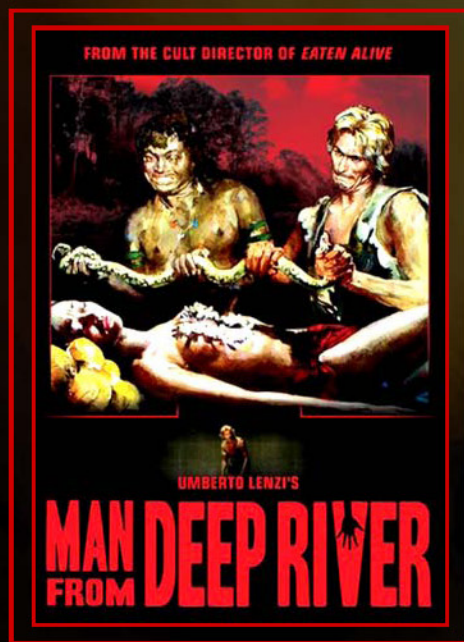
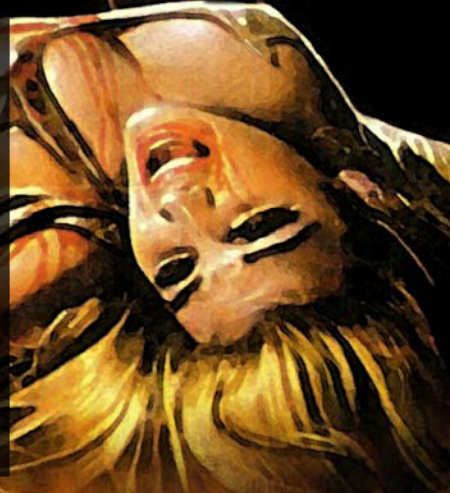


ITALIAN CANNIBALS

The Most Sleaze Encrusted Brick in the Grindhouse Wall

By 42nd St Pete

When was the last time a film made you uncomfortable? Made you squirm in your seat, almost made you barf up the snack bar hot dogs and popcorn, and maybe disturbed you so much that you had to leave the theater? Probably nothing in the last twenty years, but then... films aren't really what they used to be. Now they're PG-13, politically correct pieces of garbage that appeal to those who have never experienced the visceral shocks that the Grindhouse crowd did.



Grindhouse style films had a tendency to break various taboos and exploit them. In 1968, "Night of the Living Dead" broke a taboo, previously only hinted at in old jungle type movies: cannibalism. (Of course, it was reanimated corpses chowing down on the living.) Flesh eating zombies were a big hit, but someone was about to take the public's new found fascination with cannibalism to another level. Italian cinema was called "copy cat cinema" because they could do a low budget version of a big budget blockbuster. So it came as no surprise when NOTLD single-handedly spawned a horde of Italian imitations.

A director named Umberto Lenzi, who had

helmed some violent crime films and giallos, made a film called "Man from Deep River." The original title was "Deep River Savages." It was released in 1972. This originally slipped by me on its first run; the title just didn't arouse my curiosity. However it was released by sleazy distributor, Joseph Brenner Associates, on a double bill with "Torso." "Man from Deep River" was now called "Sacrifice." This double bill did get me interested, so myself and Big Al of Orange, NJ, decide to catch it at The Castle Theater in Irvington, NJ. The Castle was NJ's version of The Liberty on 42nd Street, and they mirrored each other in film content.

It was a sweltering summer day, made worse by us smoking a Thai stick to put us into the proper frame of mind. Stoned out of our ever lovin' minds, we ventured into the air conditioned gloom. "Sacrifice" was on first, set in Bangkok. The movie starts with a photographer having a fight with his girlfriend. Drowning his sorrows in a local dive, he gets into a fight with a local low life and stabs him in the guts. Not willing to become someone's bitch in a Bangkok jail, he eludes the law by paying a guide to take him up river and away from civilization for awhile. He does some skin diving and surfaces to find the guide dead with an arrow in his neck. He's cap-

tured in a big net by a tribe of savages, who think he's a fish.

He's kept as a slave and forced to catch fish and turtles for the tribe. He also witnesses a lot of torture and degradation. He escapes, but has a battle to the death with one of the warriors. This gets him into the tribe, but he has to undergo a savage ritual first. He's tied to a rotating device that holds him immobile while the tribe shoots darts into his



Umberto Lenzi
13

back and chest. Surviving this, he wins the affections of the Chief's daughter in a weird courtship ritual. But all is not well in this jungle paradise, as he has incurred the wrath of the resident witch doctor. The good doc has secretly poisoned her and she is slowly dying.

Up until this point the violence quota had been a hand hacked off and a tongue cut out, plus the usual animal cruelty that abounds in these films. Now it gets taken to another level. A young native couple are pursued by a group of sorry looking savages. They mortally wound the young guy as he tries to protect his woman. She is stripped, raped, and killed. The guy makes it back to the village to get help. When the help arrives, they are greeted by a horrific sight. The cannibals are eating her dismembered limbs and one of the filthy bunch slices off her breast and eats it.

Another tribe attacks the village, burning it and killing the witch doctor in the process. As the Chief's daughter gives birth, she asks her mate to stay and help her people rebuild the village. Then she dies. At the end of "Sacrifice" he decides to stay - and I decided to bail on the second flick, "Autopsy," as it wasn't a good idea to leave Big Al to his own devices I had seen enough and Big Al was understandably upset, his afternoon ruined. I suggested we hit a titty bar to calm his frayed nerves. He agreed, so off we went. Little did I know that about two years later I would be back in the same theater watching the film that would become the measuring stick for all cannibal films yet to come.

This one didn't come from Umberto Lenzi. It came from director Ruggero Deodato: "The Last Cannibal World" aka "Last Survivor," aka "Jungle Holocaust,"

that certain scenes were lifted, illegally, from this film and used in a Faces of Death rip off called "The Last Seconds of Life."

The film opens with the "this is based on a true story" bullshit. A corporate oil man, Robert Harper, his friend Rolf, a female assistant, Swan, and a pilot are in a small plane checking out a development for oil exploration in New Guinea. They radio the camp, but get no response. Landing in a field, they lose a wheel. The pilot repairs the damage as Robert and Rolf check out the camp. The camp is deserted. Moving further into the jungle, they find human remains that appeared to have been gnawed on. Darkness falls, making it too dangerous to take off.

The foursome spend the night in the plane. Swan has to answer the call of nature, so she leaves the plane and is promptly

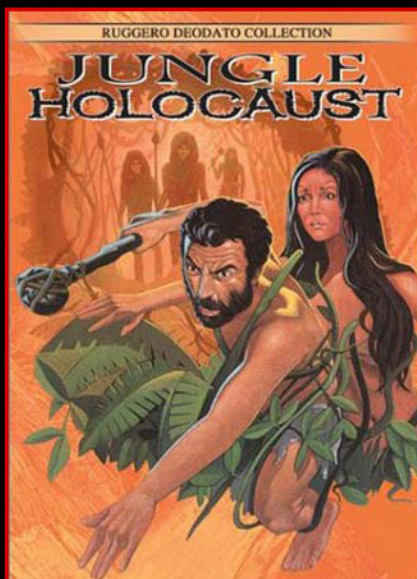
I had seen enough and Big Al was understandably upset, his afternoon ruined. I suggested we hit a titty bar to calm his frayed nerves. He agreed.

This was the scene that bitch slapped the usually rowdy audience into stunned silence. Nothing could top this for sheer shock value. My stoned out partner, now completely lucid, mumbled something about this being really fucked up and left the theater. I stayed until the end.

The tribe brutally dispatches the cannibals.

aka "Carnivorous," aka "Cannibal." Released in 1976. It was a sweltering summer night in New Jersey when I decided to take in what I thought was an adventure film at The Castle called "Last Survivor." Smoking up a joint on the way, I stopped at a liquor store and picked up a chilled bottle of vintage Boone's Farm Strawberry Hill to further enhance my viewing pleasure.

I entered the air conditioned gloom, found a seat and got comfortable, but not for too long. Having no clue what this movie was really about, I was not prepared for what I was about to see. Ruggero Deodato was about to take this emerging genre to a new level. He created a film full of disturbing and convincing images. Some convincing enough



Ruggero Deodato



grabbed and dragged screaming into the jungle. The pilot wants to go after her, but the other two want to wait until morning. They see a piece of her clothing. When the pilot goes to pick it up, he sets off a trap and is impaled by a huge swinging ball of spikes. Harper and Rolf are now lost in this green hell. They smell smoke and come across a horrifying scene: Swan's body is being cooked and devoured by a group of savages. The camera dwells slowly over this barbecue from hell.

The two men are now desperate to avoid a similar fate. They build a raft to get back to the plane. The raft hits some rapids and breaks up, separating the two men. Harper is captured by the cannibals and put through all kinds of torture and humiliation. Because of the plane, they think he can fly. They strip him naked and outfit him in a primitive harness. He is tied into it then flung around the huge cavern the tribe calls home. ...Now things start getting grim. Harper's thrown in a cave with two large birds. Wondering why he hasn't been killed yet, he watches the tribe interact. Little boys piss on him and a guy who has obviously fallen out of favor with the boys, has his arm eaten down to the bone as it's tied over a nest of fire ants.

Harper discovers his bird cell mates are bait for larger prey. The first is eaten by a large python. The snake is dragged into the cave and has its skull crushed. This is all real and pretty sickening. The other is set out to bait a crocodile. The still living croc is gutted and the bird is pulled out of its stomach in a scene that's really hard to watch. Harper realizes he's next, so he

plays dead. One of his captors falls for the ruse, and gets his head caved in with a rock. Harper finds a native girl, who gave him a hand job while he was caged, being raped. He kills her rapist and takes her with him. More shocks follow.

Harper and his reluctant companion hear someone moaning. They see a native girl giving birth. Upon seeing the new born is a female, she bites the umbilical cord and tosses the baby to the crocodiles. The girl decides to escape, but Harper catches her, then rapes her. She decides that he has taken her as a mate. She lays out a meal for him of revolting jungle cuisine. Taking refuge in a cave, they find Rolfe who is badly injured from the raft episode. His knee is badly infected and he can hardly walk. They know the only chance they have is to get back to the plane.

As they make their way to the plane, the tribe attacks, wounding Rolfe and taking the girl. She is killed, decapitated, disemboweled, split open from crotch to chin, filled with hot coals, and eaten. The camera never shies away from these atrocities. This hits you like a steel toed boot to the balls. The usually rowdy crowd at The Castle sat in stunned silence. Aside from a few gasps and gagging noises, there was an eerie silence. A few people headed for the exits, but it wasn't over yet.

Harper battles to the death with one of the savages, killing him. Harper then rips out the guy's liver and eats it in full view of the other attackers. This stops them cold. Harper and Rolfe get to the plane and take off. Rolfe dies from his wounds. The cred-

its roll as the producers assure us that this really happened and Harper is now living in Mexico. Yeah, right, and I ran into Elvis last week at Quick Check.

Like I said, I was not prepared for what I saw. The images have never left me. If you're a fan of this stuff, I recommend this film. If not, you have been warned. Unlike other films of its kind, this one is all too real and Deodato is real good with his subject matter. Deodato claims the producers shot the animal atrocities against his wishes. Bullshit, they all have said that. While two scenes were obviously culled from wildlife documentaries, the others are sickeningly real. Even more real was a bitter rivalry between Lenzi and Deodato as they tried to top or out gross each other with their next films.

Sick for more? Pete hasn't even got to "Mountain of the Cannibal God" yet, and a load of other gross-out cannibal cinema. Read the rest online at SCARS-Magazine.com, keyword: "Cannibal Classics."



iMURDERS

Interviews By Raymond Dowaliby

We've been waiting to cover "iMurders" for as long as we've been making SCARS. The difference between us and director Robbie Bryan's "iMurders"? For Robbie, it's taken seven long years for his who-dunnit slasher to unfold. The mystery follows a chat room group, who ritually gather online to escape their lives and play a game, when the past of one of the players leads to the murders of the participants.

As of October 13, we'll all finally get to see how Robbie assembled the right cast (including Tony Todd, Brooke Lewis, William Forsythe, Billy Dee Williams), the right crew and the right atmosphere (with music from Harry "Friday the 13th" Manfredini and Shawnee Smith's Smith & Pyle) to keep us guessing and gross us out. So how did he do it? We'll let Robbie tell you.





really met them. I thought, "What a cool backdrop to make a scary Agatha Christie-esque who-dunmit" and spent 7 years developing and updating the screenplay and trying to raise the money for it and attach talent. When I got on MySpace and tailored the film toward that, the horror fans kinda took a liking to it, and I wanted to make sure I gave them some cool bloody scenes to sate their appetite, while still keeping the suspense/thriller undertone as well.

SCARS: You have quite the cast assembled here. Veteran SCARS girl Brooke Lewis not only has a starring role, but also is part of your producing team. How did you find this little gem?

RB: The cast really IS amazing. I have to pinch myself sometimes, especially given the modest budget. Brooke Lewis has definitely been the guardian angel of this film. And a sexy little angel at that! Brooke came to us from one of the producers of the film, who insisted we hire her. I had not known her work until then, and the producer sent me a DVD of one of his films that she was in. I watched it with my producing partner, Christie Botelho, and we both said, "This Brooke Lewis BETTER be the little brunette, because she is by FAR the best actress of the bunch." Thanks God, it was! Brooke brought in Wilson Jermaine Heredia from "Rent," but even more so, has been a promotion MACHINE, and a good friend, and we are lucky to have her. There are only amazing things that are going to happen for her in her future!

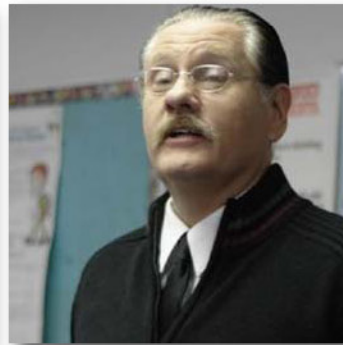
SCARS: What was the hardest part about making "iMurders"?

SCARS: "iMurders" is not your typical horror movie. Tell us what drove you to take on writing, producing, and directing this psychological thriller?

ROBBIE BRYAN: No, definitely not the prototype. Which is why it's SO gratifying to have had a 97% approval rating at our screening at Texas FrightMare of almost 200 people, and just this weekend, winning Best Picture at Chicago Horror Festival. The fans of horror have not only embraced us, but really become our biggest supporters.

To answer the question... It was born out of an idea I come up with while promoting my first feature "The Stand-In," in chat rooms. We had some soap stars and I would go into these rooms and meet people who considered other people online, some of their BEST friends, yet had never





RB: OMG, are you going to dedicate this whole issue to this question? Because we are going to need it! To sum it up, I will let your readers decide, whether in general, it was more difficult to have tried for seven years to raise money, have more than sev-

RB: That one is easier. The day we wrapped, which was filmed at my home that was put up for collateral. After 7 LONG years, the film was in the can, and NO ONE could change that! Although talk to me on Oct 13, when the DVD comes

Mighty Misfit Kids. A sort of "Goonies" meets "Paper Moon," that we are going to do next year. I wrote it and will be directing. It's a cool piece of my heart, and has won a few writing awards already. Imagine, going from hacking people up, to kids

The fact that I had to put up my house to help finance the picture, or the 18 wheeler that drove me into a divider with 80,000 feet of 35mm film in the car, which was totaled and I got a concussion from, and this was the day before principal photography started.

eral people and companies commit funds to the picture, only to have them pull it back. Cool "name" actors commit, and through delays and scheduling conflicts, have to pull out and have us start over. The fact that I had to put up my house to help finance the picture, or the 18 wheeler that drove me into a divider with 80,000 feet of 35mm film in the car, which was totaled and I got a concussion from, and this was the day before principal photography started. The AMAZING cast as you alluded to, who I had to try as a director to keep up with and blend together VAST different personalities with, the lawsuit that lasted 4 months after the film was done by someone trying to take the film from us, or the six figure advance we lost at the time, because of the suit. Plenty to choose from, huh?

SCARS: Oh my god! What was gratifying?

out nationwide in stores like Wal-Mart, Best Buy, Block Buster, Netflix, JR Music Store, and FYI's. Maybe my answer will change.

SCARS: If you had to pick one aspect of filmmaking as a career, what would it be and why?

RB: I REALLY like to write and create the story. It's probably the most fulfilling. Although, as did happen with "The Stand-In," when you write something and don't get to direct it, the vision can totally be altered, which it was in that one. This one I got to see through to the end. Nothing is harder than directing, but it's also really exciting!

SCARS: What do you have coming up next?

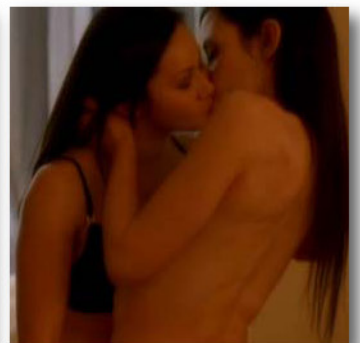
RB: Much going on, but the immediate focus is a kids' adventure flick called "The

and a treasure map. Weird, huh? Then, of course, if all of your readers, and our MySpace fans and Facebook fans, get "iMurders" in a few weeks, I plan on making the sequel in New Orleans. Brooke and Tony Todd are already on board and after you see the film, you will see why a sequel REALLY makes sense! Then I have two TV projects I want to get done. TV is a different animal.

SCARS: Thanks for taking time to chat and feel free to keep making cool films for us to cover!

RB: Thank you guys, at SCARS especially, and all the many "iMurders" fans, for wanting me to go at this craziness again and bring you more!

Stay up-to-date with "iMurders" at www.myspace.com/imurdersmovie, and pick up the DVD, available now.



BROOKE LEWIS

BIG THINGS COME IN LITTLE PACKAGES



IMAGE BY ROGER A. SCHECK

“iMurders” does more than focus on the woe-fully unlucky chat room members meeting their demise. Instead of a bumbling police force after the serial killer, we’ve got Agents Romano and Washington on the case – Brooke Lewis and Tony Todd. Aside from donning her Agent badge, Brooke also kicked ass and took names behind-the-scenes of “iMurders” as a producer. Don’t be fooled by the height. Brooke’s got big things on the horizon.

SCARS: Sitting down preparing for these questions, I pulled up your IMDB and saw an astonishing 13 projects being worked on since “iMurders”! You don’t only act in these, but you sometimes put a producer’s hat on as well. Give us a taste of what it’s like in a typical work day for you.

BROOKE LEWIS: Well, Ray... the limo picks me up around 10am... Oh, I’m sorry, I was fantasizing out loud again. Kidding aside, I am not ashamed to admit that I bust my big booty every day to further my career. The Hollywood “game” is a tough game to play, so I do everything I can on both sides of the camera to create opportunities to act, which has been my passion, since a young age. I answer a few hundred e-mails daily between Philly Chick Pictures and Ms. Vampy, I take a lot of meetings with “industry” associates to develop, produce, or gain investors for projects, I audition and, lately, I have been blessed

with a lot of photo shoots, press events, and interviews. The past year has been a wild ride with "iMurders" and I have been spending a lot of time promoting the film in this amazing horror community. "iMurders" has been life and career changing for me, so I have committed my heart and passion to it!

I also work out and drink a ton of green tea to get through each day! Oh, yeah... I also spend a lotta time on the phone "bitching" with Robbie Bryan and Ray about how we are all overworked and underpaid... Oh, I'm sorry, I was talking out loud again!

SCARS: Tell us a little about your role as Agent Romano.

BL: The role of Agent Lori Romano was such a gift! Lori is a "tough cookie" detective who struggles between busting the case and protecting her family. Although she emotionally unravels throughout the film, she must be careful not to allow her emotions to interfere with her job. She is the younger sister of the Romano brothers and when Bobby Romano is murdered during an investigation, Joe blames himself, turns in his badge and becomes a bit of a recluse. Lori is that "baby" sister who is always trying to prove herself in her life and work. She looks up to her big brother, Joe, so much and feels like she is losing him emotionally, since Bobby's murder. She takes on the "protector" role with her big brother and will stop at nothing to make sure he is safe. Good thing she has a partner like Agent Washington, Tony Todd, to "protect" her, huh? I mean, who'd mess with him, right? :) The role was different than some of the "sex pot" roles I have been offered in the past and was an unbelievable opportunity for me as an actress!

SCARS: You spend a lot of screen time with "The Candyman," Tony Todd. What

was it like working with a guy 2 feet taller than you?

BL: Ray, you bustin' my chops again? You don't want to mess with us feisty lil' ones! I must admit, when I heard I would be acting opposite Tony, I was both nervous and scared. I mean, I was terrified of "Candyman" when I was a young girl. But, Tony is such a gem to work with. Tony is one of those rare horror actors who is seasoned, classically trained, has performed on Broadway, yet still knows how to have fun and play off his partner. On set, conversations between Tony and I would go from method acting to thong underwear. He would bust my chops, because I am such a "Type A" perfectionist, even with my preparation and character; he would tell me to relax and loosen up. He also had excellent tips for me as a detective, since he has had many years of experience with those characters. It was a true honor to work with a horror "icon" like Tony Todd.

SCARS: Do you have any set stories you can share? Like a cursed trailer, or someone falling ill from craft services?

BL: There was so much "craziness" with managing all the different personalities on set, but I think Robbie would cut me out of "iMurders 2," if I revealed too much!

One funny story for me is when I showed up to set, after flying from LA to NY, with a huge broken blood vessel in my eye. I thought I might give Robbie a heart attack. I had just wrapped work on another film a few days before, and had a false eyelash scratch the inside of my right eye. The blood vessel broke and bled so deeply, it looked like someone had punched me in the eye. By the way, very cool special effect! Anyway, Robbie was pretty calm and we created a backstory for my character, in which she had been kicked in the face during a prior investigation. Lori said, "My eye's bad, but you should see the

other guy!" Hey, the show must go on.

SCARS: Who is top on your wish list to work with on screen and why?

BL: I feel like I have been fortunate to work with some crazy talented and seasoned actors thus far! In horror, I always say I would love to do a film with the beautiful and mature women of horror, whom I have grown up admiring: Adrienne Barbeau, Karen Black, Dee Wallace, Leslie Easterbrook, Priscilla Barnes, etc... What do you say, Rob Zombie? Oh, and, I'd like to do a kissing scene with Sage Stallone...it's the Philly Chick in me!

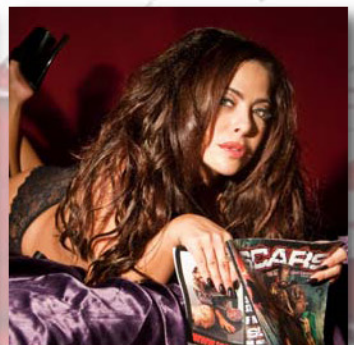
SCARS: What's the next Brooke project coming out that we need to be ready for?

BL: Okay, ya ready? I have several projects being released in the next year, both in and out of horror, including "Gerald," "Double Tap," "Sinatra Club," "Dahmer vs. Gacy," "Slime City Massacre," and thanks to a huge fan base, be ready for some more Ms. Vampy [www.msvampy.net].

SCARS: So now that you've graced the cover of SCARS will you be retiring?

BL: Ray, who needs Rolling Stone? On a serious note and as we have discussed personally, I am forever grateful for the opportunity to represent "iMurders" on the cover. How many people can say they are doing what they love and on the cover of a magazine in their lifetime? How many people can say they have people in their lives and careers like you guys at SCARS and Robbie and Christie who truly support them and want to see them shine? Okay, call the retirement home, but make sure it's like 5 star and in Italy.

Thank you horror genre for allowing us to bring you iMURDERS in 2009. Love & Horror, XO Brooke Lewis.



DAMEON CLARKE TALKS ABOUT

HOW TO BE A SERIAL KILLER

INTERVIEW BY MATT MOLLOY

When "How To Be A Serial Killer" screened at the New York City Horror Film Festival, it left actor Dameon Clarke with the award of Best Actor for his portrayal of motivational speaker, and homicidal maniac, Mike Wilson. Once this movie gets off the festival circuit and into the hands of the masses, we're sure Mike Wilson can be added to the ledger alongside Patrick Bateman, Dexter Morgan, and Leslie Vernon. (With lines like "Haven't you ever fantasized about pushing someone into oncoming traffic?" Check out how Dameon brought just the right mix of charisma and lethal to the screen.



SCARS: Tell us about your character, Mike Wilson.

DC: Mike Wilson is a tragically misunderstood do-gooder. Of course, your definition of doing good might differ from mine, but that's what makes him intriguing. Sure he's a sociopath, but whether or not you agree with Mike all the time, you can't help but realize there's a bit of him in all of us.

SCARS: The story is very character driven, with a small cast. For an actor, I'm sure that's more challenging than a film with only a lot of eye candy. Did this draw you to the role?

DC: Yeah, I gotta say, when I first got the call I was doing this movie, I freaked out a bit. I'd never carried a film before especially one with little to no "eye candy" as you call it. (I like that by the way.) It's basically two guys and a camera, (not to be confused with a very popular film with a similar title) so there's a lot more focus on the performances. It's like doing theater in that way I guess. It was a huge challenge. It kicked me in the ass.

SCARS: Can you relate to Mike's way of thinking at all?

DC: I'd be lying if I told you I'd never thought about taking someone out who was better off not being amongst the civilized. We all have. So in that way I guess, sure. But I could never be a serial killer. Too much work. Oh yeah, and I really do fucking hate tail gaters. Man, do I ever.

SCARS: If Mike's seminar actually existed, would you go?

DC: Negative. Maybe if I was single though. I've always had a soft spot for the crazy girls.

SCARS: I'm going to get a little political for a moment. These days, there seems to be somewhat of a positive spin on the serial killer, like in this film or even the show "Dexter," where killing isn't so bad if they deserve it. What do you think, are there good guys in the business of murder?

DC: Ask a pacifist and a right wing militant that same question and you'll find the answer depends on one's definition of "good." Everything is gray. I personally think exterminating someone, rather than locking them up with murdering rapists, is far more humane. Not everyone shares that view point. Most people view their country's military as good guys. Others, in different parts of the world, might disagree however. The only person who can truly say whether or not a killer is a good guy is the one doing the killing.

SCARS: Having not done a lot of work in the horror genre, can you see yourself doing more?

DC: Man I hope so! It truly is my favorite genre. I feel it's deadm however. (Get it?) At least in the States. Our studios are more concerned with appealing to the broadest audience and not with content. I guess really scary movies don't make enough money, so we have to have smoking hot twenty-somethings and rappers in them to put asses in seats. I miss the 70's



and early 80's horror flicks that were designed with one purpose in mind... scare you into filling your pants. The Japanese are still doing it though and thank God for that. Our remakes of their films are the only decent horror films our studios have made in the last long while. Oh, though I gotta say, I think Rob Zombie is killing it! He's a true horror fan that's making horror for horror's sake.

Sorry, got off on a rant there. So my answer is yes.

SCARS: What other projects do you have in store for the future?

DC: Hopefully, someone with a bad ass horror movie they want to shoot will be reading this and I'll be doing that! Other than that, I just finished a comedy called "Who the F is Buddy Applebaum." That should be a fun movie. Also, I'm in "I Love You Philip Morris" with Jim Carrey and Ewan McGregor coming out soon, I hope...

You can also usually catch me popping up somewhere in a Guest Appearance on your television set. IMDB is always a good source for that stuff, they'll say what's airing and when. Just type in my name on the home page.

SCARS: Thanks Dameon!

DC: Thanks for looking me up! You guys are awesome. And thanks to you, person reading this. You know who you are. I appreciate your time and interest!



GIA NOVA

By Raymond Dowaliby

Nova [noh-vuh] – noun. A star that suddenly becomes thousands of times brighter than originally. Feminine of Latin novus. **Gia Nova [gee-uh noh-vuh] – noun.** A FX artist-turned-model, now shining a thousand times brighter in our horror consciousness after Rob Zombie shared her with the world in “H2.” Female bombshell.

SCARS: Give us a bit of history about Gia Nova.

GIA NOVA: I have always been an artist at heart. I went to school for costume design and was going to go in to fashion. That was the plan. While I was in school, I did performances at a fetish club and worked on burlesque shows for fun and extra spending money. By the time I graduated I was in love with performing and used my creative skills to make my own props and costumes.

SCARS: I read recently that you were in Special FX make-up as well. Where might we have seen your work?

GN: Yep! Both Special FX and straight make-up was my job through college and my day job after I graduated, while performing my shows at night. Quite hectic! I worked as a make-up artist for about 6 or 7 years, some with M.A.C cosmetics. Some of my work was published in local magazines, and I did FX at Six Flags a few Halloweens in a row. I also worked (extremely) hard (day and night) on “Creature of the Night,” which never got finished due to budget. “Hell’s End” was another film I worked on, and I believe it went to DVD. Just to name a few.

SCARS: So tell us about how you landed your role in “H2.”

GN: One day, while out of town on a booking, I got a call from two unrelated people telling me “H2” would be casting and filming in Georgia. I thought to myself, “This is a sign and I want this role.” The second friend that called me had already submitted pictures of me and little did I know, I’d already been cast!

SCARS: What type of role is it? How intimate does Michael get with Gia? Does he do you in?

GN: He doesn’t do me in, but I am topless and on stage in the scene... I don’t want to give too much away!

SCARS: Now that you’ve worked with Rob Zombie, what would you hope to be next?

GN: I had such a great experience with this film, I would really like to get deeper into acting. Rob Zombie is an amazing artist and creates these “other worlds” that have inspired and influenced me since I was, like, 11 years old. I would like to work with him again.

SCARS: Any parting words or plugs that will make our naughty SCARS readers shiver with anticipation and go hunting for Gia Nova goodness?

GN: Well, I’m working on getting in front of the camera more. I’ve been toying with the idea of a documentary, but that’s still in the baby stages. I often tour across the country but hope to soon go overseas... Oh, and keep your eyes peeled for a website that is in the works. For now, I’m on myspace.com



GLAZNOVA



Photo By: Sixx Shooter Studio Hair: Bradley Seale







A close-up, high-contrast photograph of a person's face, likely a member of the band Cradle of Filth. The person has dark, textured skin and long, dark hair. A silver dagger is embedded in their right eye. The lighting is dramatic, with strong highlights and deep shadows.

*W*hen Dani Filth says he's put out a book that stands as "the roadmap to Hell and beyond," you only need to look at Cradle of Filth's history and discography to know that we should take him to his word. When this "book," aptly named "The Gospel of Filth," is really a 500 page plus tome and co-organized and composed by Gavin Baddeley ("Dissecting Marilyn Manson"), a Reverend in the Church of Satan, than we almost know for certain that "The Gospel of Filth" is probably the most definitive guidebook on Gothic history and subculture ever compiled.

Equal parts occult history, metal history, horror movie history, and Cradle of Filth's own history – with a special chapter written just by Dani on never-before-revealed portions of Cradle's saga – "The Gospel" is just as intense a read to fans of Cradle as non-fans.

What more could Dani Filth have to say after working on such a huge project? Plenty.

Dani Filth *On The Gospel Of Filth*

By Fallon Masterson



SCARS: "Gospel of Filth" has been in the works for years now. Did the original impetus for the project come from yourself or Gavin?

DANI FILTH: The original idea was something that Gavin had cooking, he thought it would work with Cradle because of the imagery and the subject matter we'd embraced over the years. The final product is actually ten times the amount we'd first envisaged as the beast just kept getting bigger and more in-depth as time slathered on.

SCARS: One of the ways it's big is definitely from the amount of contributors in the book, especially ones horror fans will be excited to see, Dario Argento and Clive Barker among them. When you first got a look at the full manuscript Gavin had pulled together, who were you especially excited about?

DF: Well, it wasn't too much of a surprise as we conspired on most of them together, but I am particularly pleased by Tim Burton being included, Tom Araya and James Hetfield, Christopher Lee and Anton La Vey (obviously before he shuffled off his mortal coil, none our interviews were actually conducted by Ouija board!) ...Oh, and Diamanda Galas too.

SCAR: How was it for you to go back into your past and personal history while writing your chapter?

DF: It was quite an eye-opener as most of it revolves around the perils of touring and several hundred illicit drinking experiences, but in a comedic sense. I was aiming to make it funny and a little sad, and all the time utterly bonkers. The thing actually is, that in terms of the actual level of debauchery and stupidity, I think I have only touched lightly upon the true extent of it, as I've gone for the guffaw-ish over the gratuitous.

SCARS: Some of the research and historical emergence you did for "Gospel of Filth" seems to have been a clear influence on Cradle's last album, "Godspeed on the

Devil's Thunder." How did writing this compare to some of your earlier albums?

DF: This is the third time we've undertaken a conceptual album, if you don't





Doug actually appears in this film as the priest of Baphomet, but we required the thespian gentleman to reprise his role from the "Hellraiser" series, in which he played legendary horror icon, the cenobite Pinhead. After that we kept in touch and I appeared together with him on the cartoon "Dominator," as well as asking him back to appear on further Cradle of Filth records. He has become one of the stalwart cogs that have driven the band to greater recognition over the past ten years.

SCARS:

Speaking of film, we have to ask

about "Cradle of Fear." Do you think you'll dip into movies again?

count "Midian," which swam about a central theme. But, by the by, it was a lot easier having the recent long hours of research and emergence into the dark corners of history to fall back on. It was jolly good practice.

SCARS: "Godspeed," like other albums, also features Doug Bradley ("Hellraiser"). I noticed several of his short films are also screening at FAB Fest 5. Death and the Devil, the book launch event for the Gospel. How did the Cradle of Filth/Doug Bradley collaboration first start?

DF: When we met beyond the lament configuration as cenobites! We wanted to reach Doug through a good contact of ours (a medium!) in order that he might appear on the album "Midian" (which is loosely based upon the hidden city of monsters created in the book "Cabal" by Clive Barker, and brought to life on the silver screen in the horror film "Nightbreed").

DF: I would love to, as I'm a massive horror movie buff and working on "Cradle of Fear" was just amazing fun. I was also one of the investors in that movie, which was completed for less than 200,000 dollars, because people took deferred payments, effectively working for free until such time as the movie started making money. That sort of thing doesn't usually happen twice and we have found ourselves in the predicament of not being able to find adequate finance for a bigger budget movie, despite "Cradle of Fear" being one of the most successful underground British indie movies of all time.

Still, shit happens and I'm sure the opportunity will arise in-between writing albums, touring, writing books and basically being splitting down time between being a family guy and a fecund hell-raiser.

SCARS: The Gospel uses your discography as the template for its chapters and history. What's the next chapter?

DF: The next chapter is a new album, which is slithering along in the pipeline as

we speak. We have a new keyboardist in the comely shape of Ashley Ellyllon (ex-Abigail Williams), so we're taking our time to fully integrate her, but the results so far are amazing. This will be a truly atmospheric, dark and chilling record and what better time of the calendar to be writing it? There is also talk of a classical album of some of our earlier work being released abreast videos taken from old black and white movies, but again, that is embryonic.

Also, I have a side-project on-the-go which features people from Anthrax, Gorgoroth, Enslaved and The Cult, which is moving towards an album in the not-too-distant future. This sounds a little like a cross between Tool and someone like At the Gates, and has been a lot of fun in its inception. This will be horror/occult-based, with a definite slant towards film noir in its lyricism and delivery.

Thanks, Dani!

Stay connected with Cradle of Filth at www.cradleoffilth.com, and visit www.thegospeloffilth.com for ordering information and samples of the FILTH inside. It truly needs to be seen firsthand to understand how massive and thorough this gospel is.



BLOOD NIGHT

The Legend of Mary Hatchet

WHAT HAPPENS ON 'BLOOD NIGHT'?

Director Frank Sabatella and cast make urban legends bloody again.

by Sara Jackson

From director Frank Sabatella comes the film "Blood Night," based on the real life Long Island urban legend of Mary Hatchet. The film stars Danielle Harris (of "Halloween" fame), Bill Moseley (of "TCM 2" and Rob Zombie fame) and Nate Dushku (of "related to Eliza Dushku" fame), and centers on a group of high school students celebrating the anniversary of the death of Mary Hatchet. One by one the teens come face to face with the legend herself, meeting their fate in gruesome ways.

Casting also includes Rich Ceraulo ("Death Sentence") as Corey, one of the teens caught up in the celebration of Blood Night. When asked about his character, Ceraulo described him as, "Corey is a stoner and a party animal, who is a bit of an outsider to the group of friends hosting the Blood Night festivities. He hangs around two cute sophomores in order to gain entry into the popular crowd, Lainie, played by Samantha Hahn, and Alyssa, played by Danielle Harris."

The Blood Night festivities are facilitated at a house party by Nicole, played by Alissa Dean. Coincidentally, Dean and director Frank Sabatella attended the same high school together on Long Island.

Right away, Dean noticed the two shared a lot of common goals and interests. "And I knew he was someone I would love to work with. After reading his earlier scripts, I was in absolute awe of his obvious passion for the horror genre and felt as though he had a very distinct voice that needed to be heard."

This distinctive script voice can be cred-

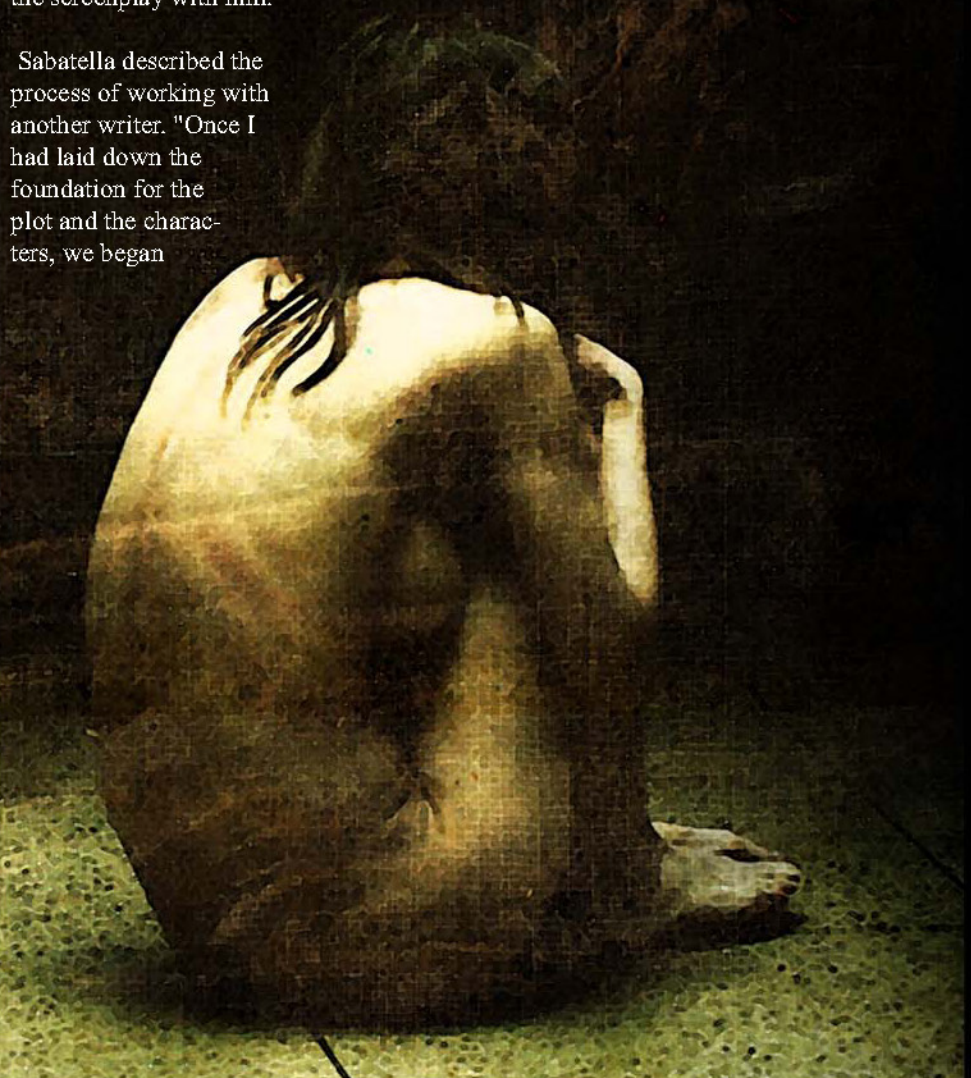
ited to not only Frank Sabatella but to Elke Blasi, who co-wrote the script. The story of "Blood Night" takes place ten years after Mary's killing spree that resulted in the death of her family, before being committed to the Kings Park Psych Center.

Sabatella came up with the story idea and the characters for Blood Night. After successfully pitching the idea and securing the funding, he hired Elke Blasi to write the screenplay with him.

Sabatella described the process of working with another writer. "Once I had laid down the foundation for the plot and the characters, we began

meeting daily and constructing the thorough details of the screenplay. We would basically talk about the events that would happen in the film, and how they would happen and how it would all unfold based off my original story and then put it into screenplay format."

Sabatella had always wanted to do a slasher film, and he became inspired by the stories he grew up hearing about the





legend of Mary Hatchet, and the haunted stories of Kings Park Psych Center. So he combined these two tales to create a unique slasher idea.

"She murders her family, and she dies somehow, possibly suicide, and then her ghost haunts the roadside. There are other variations of the tale, but that is what I went with. Where I strayed from the urban legend, is that I incorporated the Kings Park Psych Center into the story. In my version of the tale, Mary is locked away in Kings Park Psych Center, until she tries to escape one night and is killed by the police outside the sanitarium walls. The truth about Kings Park is that it has been abandoned for years now, and there are stories of patient abuse and torture, how patients that died there were buried in mass graves, and all the things that add up to stories of hauntings and ghost sightings all over the grounds of the sanitarium. I think it made the story of Mary Hatchet, and Blood Night much more interesting, to have Mary locked away there. Especially with some grains of truth behind both legends," adds Sabatella.

Also added into the mix is that when Mary receives her first period, she experiences some terrible rare reaction that causes her to go insane. Sabatella says that his idea came from a video he was shown in a high school health class about a girl that had a horrible reaction to the hormone swings from her first period: cutting off all her hair and setting her bedroom on fire.

Actor Ricardo Cordero plays the security guard at Kings Park Psych Center where Mary is detained. Frank Sabatella included into the storyline that Mary is raped by the security guard and later loses the baby.

Unsurprisingly, Cordero describes his character as, "A sleazy son of a bitch. A



very dirty man." To get into character, Cordero worked on him for six weeks before shooting began, going so far as to not shower for three days.

Filming finally began in December at the Cedar Grove mental facility in New Jersey and Brooklyn, New York.

"The cold was probably the largest obstacle we faced shooting this picture. We shot in a cemetery in Brooklyn, all nights outdoors, freezing. We shot in Cedar Grove Sanitarium, the place is an abandoned sanitarium, with no heat and no power," says Sabatella.

"It was his idea to shoot a large number of the scenes in the closed down Cedar Grove Mental Facility. It has been vacant for over twenty years now, but many of the remnants still remain from the last 100 years, including rows of claw foot bathtubs, rusty hospital beds, and outdated medical equipment from the mid-1900's.

Those scenes where we're running through the asylum with the look of absolute terror in our eyes, that's not acting!" explains Ceraulo.

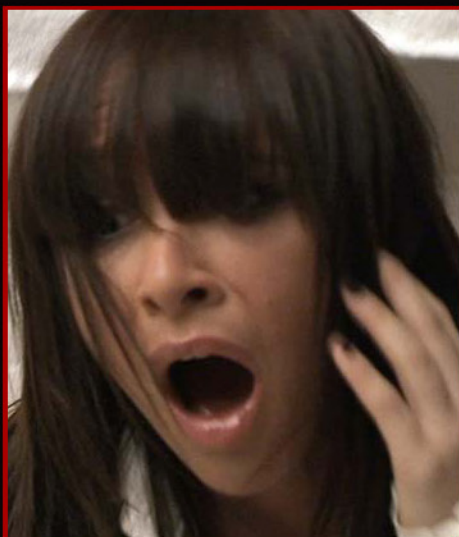
Frank Sabatella and his crew shot "Blood Night" on a budget of \$1 million. He credits his producer, Frank Mosca, for helping to stretch the budget for the type of film he wanted to direct.

"'Blood Night' doesn't look like an 80's flick, but I think it will give audiences the feeling they used to get when you'd catch one of the old slashers in a drive-in or

on very late night television. It is just a great slasher movie with everything you could want from a horror film, but it is done with modern style and unique vision," explains Sabatella.

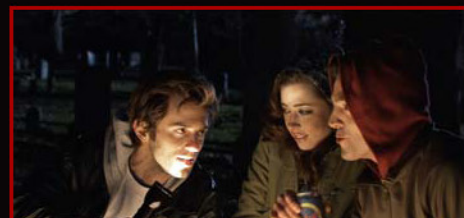
The director required that his actors watch certain horror films before shooting began. Alissa says that she received a copy of the original Texas Chainsaw Massacre to watch.

What more can an avid fan of 80's horror films ask for than to get to work with two horror icons of that decade - Danielle Harris and Bill Moseley?



"Indy distribution is pretty screwed up right now and I think we are on the verge of seeing things getting done very differently, and Chaos Squared is recognizing that change and embracing it," adds Sabatella.

He describes "Blood Night" as a scary, fun, classic slasher flick with awesome visuals and great kills throughout. He also is quick to point out the fact that the film, unlike most other modern slasher films, doesn't make fun of itself, but respects the sub-genre and gives the fans what they want to see.



"Blood Night" is a scary, fun, classic slasher flick with awesome visuals and **great kills** throughout.

"I have to say it was a dream come true. I've been fans of them for so long and just to meet both of them and get to collaborate with them and exchange ideas was really just incredible for me. They are both cool as hell and really into the genre and really into the filmmaking process. So, what more can you ask for?" says Sabatella.

Chaos Squared, a new indy distribution house with a new approach to filmmaking, is distributing "Blood Night," which is to put the power back into the filmmaker's hands.

So, if all goes well, will there be a sequel? Frank says maybe. "I initially said I had no sequel in mind. And I really didn't. But I think any great slasher leaves room for a sequel and 'Blood Night' is no exception. Thing is, Mary Hatchet is a ghost. Ghosts always come back, so if there was an opportunity for me to make a sequel, if fans wanted a sequel, I would be game. I think there are so many cool things I could do with Mary Hatchet that I haven't done yet."

'Blood Night' will be released on DVD on

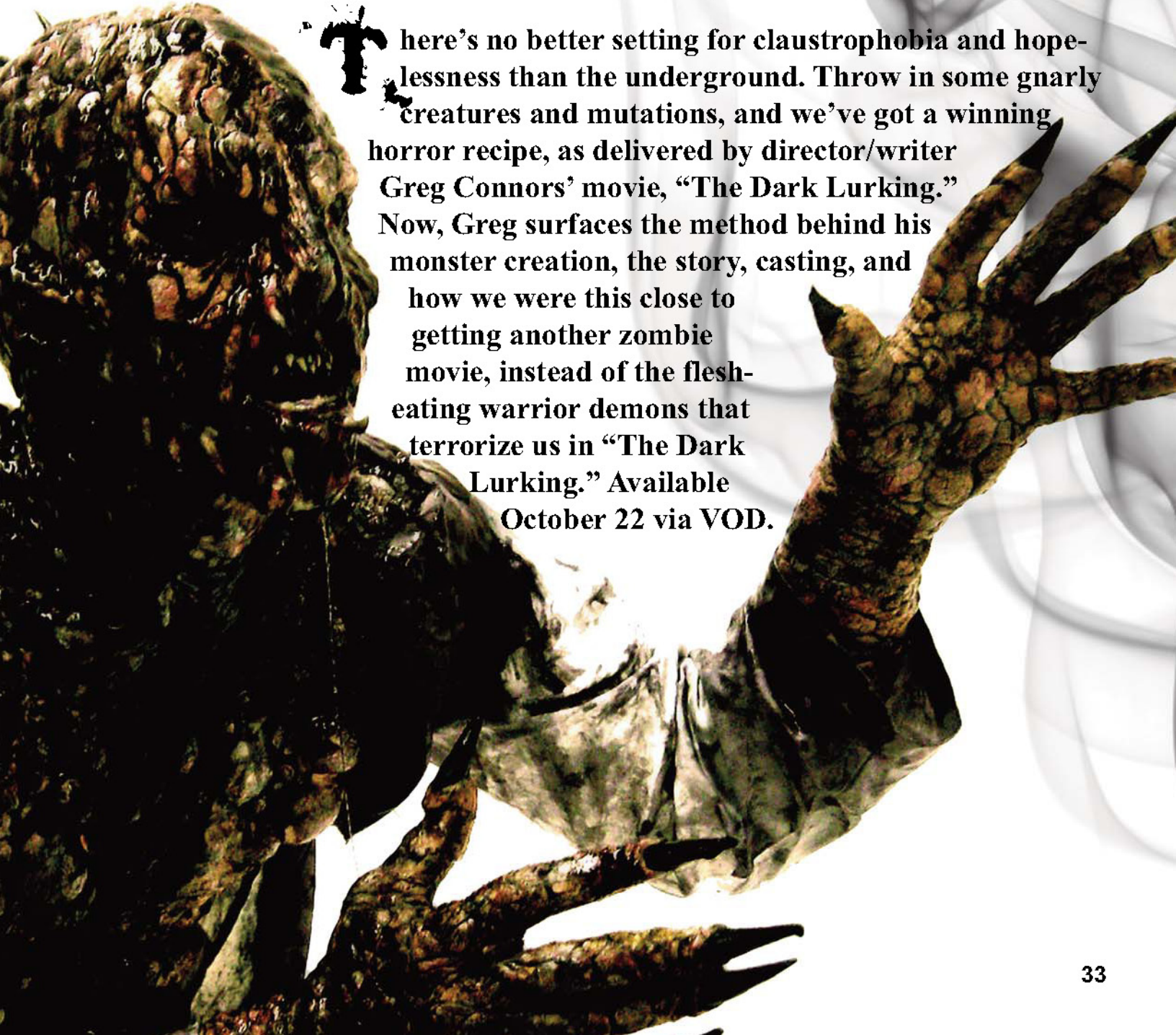
October 30, and will be available on Amazon and on the film's website, along with digital downloads from both sites. Two editions of the DVD will be available. The first will include director's commentary, behind the scenes and trailers. The special edition will include the same features, along with outtakes and bloopers, an 11x17 poster, official Mary Hatchet crime scene photos, medical reports and a booklet about the movie. Check out

www.bloodnightmovie.com for more info.



The DARK LURKING

Interview with director Greg Connors by Matt Molloy



There's no better setting for claustrophobia and hopelessness than the underground. Throw in some gnarly creatures and mutations, and we've got a winning horror recipe, as delivered by director/writer Greg Connors' movie, "The Dark Lurking." Now, Greg surfaces the method behind his monster creation, the story, casting, and how we were this close to getting another zombie movie, instead of the flesh-eating warrior demons that terrorize us in "The Dark Lurking." Available October 22 via VOD.

SCARS: For those who don't know, tell us what "The Dark Lurking" is all about.

GREG CONNORS: Eight hundred meters beneath the Earth's surface, research station 320 has gone offline. Now hundreds of ravenous and constantly mutating creatures with a taste for human flesh have been let loose and eight survivors must climb through 13 levels of hell to reach the surface. But what it's really about is trying to make 95 minutes of Hard R, kick-ass monsters, action, splatter, and explosions. It's a throwback to 80's Sci-fi horror like "Predator," "Aliens," and "The Thing."

SCARS: Was sleep non-existent, juggling the roles of writer, director, editor, and head of VFX? What are the pros and cons of handling all that yourself?

GC: The "pros" are that you get to control a great amount of what goes into the final film, the visuals, the pacing, line delivery everything. And you get a buzz when it works out they way you thought it would. The down side is the buck stops with you. If it gets a dud review or a piece of FX doesn't hold up or someone throws a bad line in and you let it slide you're the one who's going to get slammed! And yeah, I didn't get a lot of sleep, but you get even less sleep before your first public screening.

SCARS: Did you have past experience in any of those positions?

GC: I've been an editor since I

left film school about eight years ago, and I've directed shorts and commercials but all the VFX stuff comes from being a movie geek and researching how the guys did it back in the day before computer generated imagery, and doing a lot of testing before shooting.

SCARS: The look of the creatures, and even the soldiers, were very well done. What can you tell us about their creation?

GC: Well, the creatures were originally just zombies when we first wrote it, but then a hell of a lot of zombie movies came out and the script changed a bit to be more about possession rather than infection. So I talked to our head of prosthetics at Sharp FX about making them more of a physical manifestation of possession and the warrior demons are what we came up with. The soldiers come from bits and pieces of just about every cool PS2 shoot em' up I've ever played. I bet they have shit peripheral vision though.

SCARS: What made you go the fallen angel route instead of an undead one?

GC: We wanted to make the

film stand apart from other infection/zombie movies and religion is, in my opinion, ripe for tearing into. Plus you get a little bit more of an otherworldly element to your story so you can make up a few new rules for yourself rather than, "Oh, shoot them in the head, that'll sort it out." We just had guys shoot and blow up things till the creatures couldn't move any more.

SCARS: Most of the cast of "The Dark Lurking" don't have a lot of films under their belts. Was there a reason behind choosing fresh faces instead of seasoned actors?

GC: Money for the most part. We had a ridiculously small budget so we worked as best we could with what we could afford. The same went for every aspect of the production, even down to the fact that I had to

use my old man's garage for pickup shots because we couldn't afford space rental any more.

SCARS: If you could work with any actor in the world, who would it be?

GC: Honestly, George Clooney. Kevin Smith thinks Ben Affleck could play the shark from "Jaws." Well, a George Clooney shark would kick the shit out of a Ben Affleck shark.

SCARS: Do you have any other projects in the works?

GC: Yeah, I've got a few. We're working on a sci-horror called "Hellfire," about an interstellar prison transport that gets attacked by a self-replicating alien life form. So basically you'd have the hardest bad guys and chicks in the universe, versus the baddest creature in the universe. I'm also developing a war film called "Zero Divide," and believe it or not a kids adventure called "My Amazing Adventures with Skymarshall Dansworth."

But my favorite one is a horror/comedy called "Kreepy," about a demonic Kreepy Krawly that attacks a teen pool party. There are soo many inventive kills in that one, and heaps of funny. My dream cast would have Mr. T, David Hasselhoff, and Bruce Campbell. So work that one out.

SCARS: What is Filmwerx 77?

GC: Filmwerx 77 is mine and two other producers, Stu Wall and Bret Kennedy's, production company. 77 comes from my birth year and Filmwerx comes from us

unsuccessfully trying to be funny and witty.

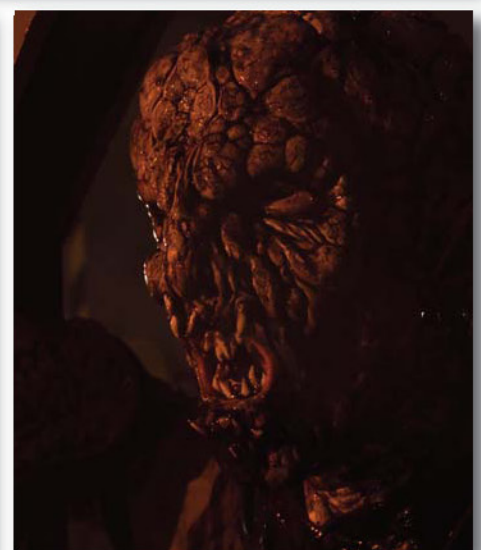
SCARS: And finally, about when can people expect to see or be able to purchase "The Dark Lurking"?

GC: We're getting a VOD release on October 22 in the US, with a DVD release pre-Christmas, and it looks like Japan is releasing around Christmas too. You could say it's kinda religious, so it should make a great Christmas present for a 4 year old!

I have no idea what they're putting on the disk, but if the distributor doesn't put any special features on, we're going to throw a whole bunch of stuff on the net for people to check out.

Greg, thank you!

Visit www.thedarklurkingmovie.com for more.



POST MORTEM AMERICA

WHAT'S BLACK AND WHITE AND DEAD ALL OVER?

By Anthony Saint Thomas

We warned you it would come to this, didn't we?

Post modern (scratch, scratch) "Post Mortem, America 2021" is the brain child of first time director Cameron Scott. His big-little film project has since grown larger a life of its very own in the corn and soy fields of the small towns in Illinois and Indiana, trapped in the shadow of monolithic Chicago.

In true Grind House-like, super independent B-to-Z movie style, this dark, yet sometimes comical, movie is an amalgam of the kinds of films Generation X watched as children via late night reruns. These types of films barely survived the rape and pillage of the Hollywood ma-

chine over the years. (But God bless Tarantino and Rodriguez for holding the exploitation line out there with the big boys. Thanks guys!)

In Cameron's world, law and order no longer exist as we know it. The anarchy of the old west has re-emerged. Outlaws roam nearly unchecked and society is eating itself nearly as much as the zombies are. Wrapped neatly in to this tasty, horror zombie, spaghetti western, outlaw hit man, drug dealer adventure is a good ol' fashion revenge flick. Where bad guys make "badder" guys pay for being bad, while trying not to be eaten by the scourge of the walking dead.

If the plot and the story sub-structure of "Post Mortem, America 2021" isn't

The year is 2021 and in complete opposition to the Mayan Calendar, the end has been delayed for about nine years. (Better late than never I suppose.) Just as many of us from the school of Romero suspected since the late 60's, nuclear war, invaders from space, the seas engulfing major cities, or the eruption of Yellowstone due to collision with an asteroid will play no part in the apocalyptic end of human kind. Plain and simple: it will be the dead rising from the grave as ghoulish zombies, seeking to consume the flesh, or maybe even the brains, of the living.



enough to convince you, then I would have to turn to the cast of genre players, all who you'd surely want around at the end of the world.

There are cameos by Troma great Lloyd Kaufman, fetish vixen BeBe (doll) Bellamont, Nicola Fiore and Michelle Shields, as well as Larry Laverty, a supporting role played by well known and widely adored April ("Chainsaw Sally") Burril, and break out performances by newcomers Sarah Swofford and Melanie Robel.

Stitching it all together is 'Rose,' a darkly portrayed character by scream queen Monique Dupree. Rose is the head henchwoman, and sometimes love interest, of the major villain 'Severin,' played with frightening precision by Jim O'Rear. Placing these two industry favorites together as Cameron's A-team ensures this first on-screen collaboration will make "Post Mortem, America 2021" memorable. Rounding off the cast is leading scream legend of 80's exploitation: Linnea Quigley.

Employing the lessons of many great first time filmmakers, despite the obvious availability of color mini DV recordings, Cameron has opted to film in artsy black and white. It's a refreshing reminder of the man who inspired all films of this breed, "Night of the Living Dead" creator, George Romero.

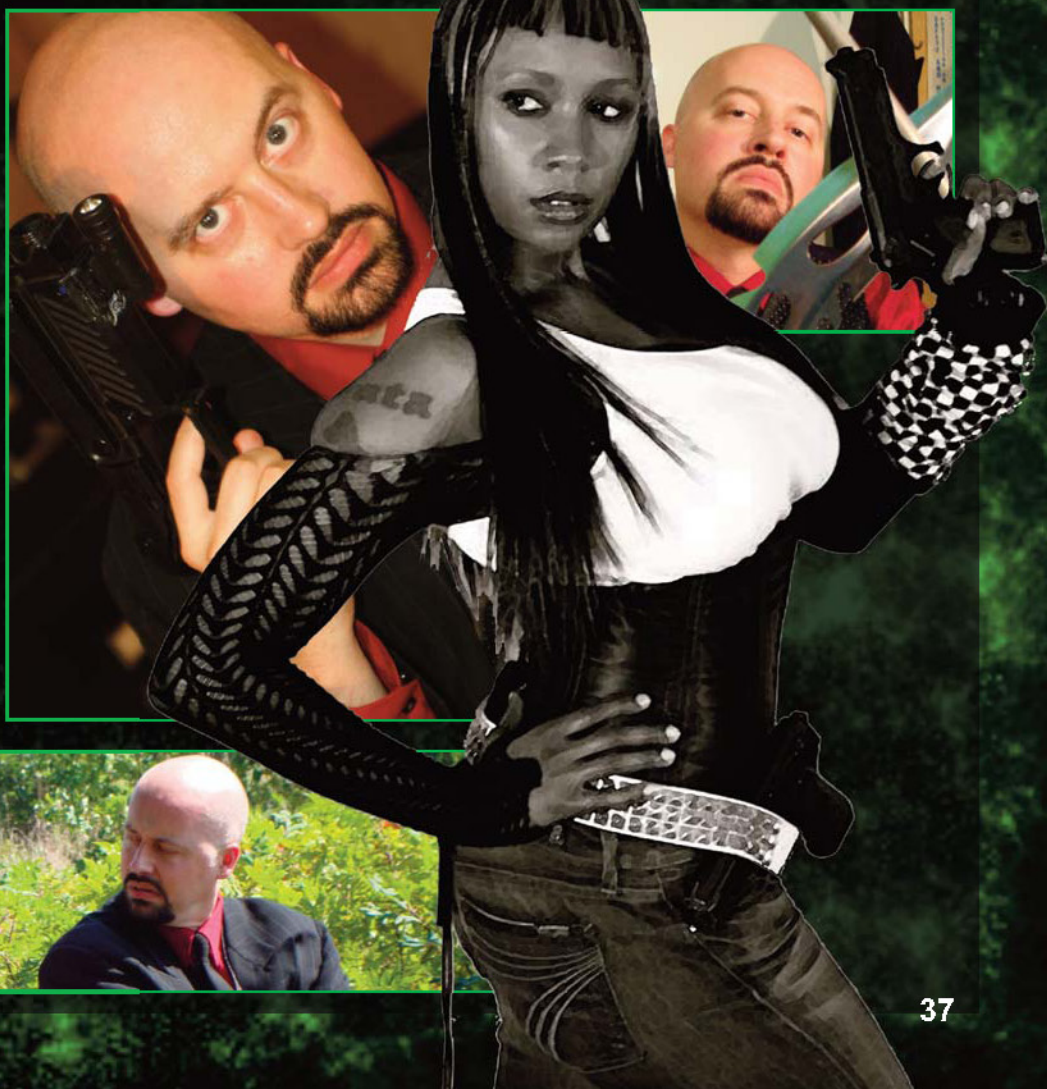
Also true to form of lessons learned from masters of the past, Cameron marries a gritty (sometimes grainy) grade of filming to an almost painfully crisp and sharp grade of filming. The juxtaposing result takes you on a wild bumpy ride visually, emotionally, and even audibly.

In short, look to get your hands on this movie, Horror/Genre Fans.

Oh yeah, if by chance there are still drive-in movie theaters in your town, call them up and tell them... this is the kind of movie they should be showing.



Cameron marries a gritty (sometimes grainy) grade of filming to an almost painfully crisp and sharp grade of filming.



LIVE EVIL

By Alyson Charlette

Vampires as the villains again?

If anything good can come from the CW insurgence of heartthrob vamps, it's that it's inspiring filmmakers to take bloodsuckers back to the darksides. Take "Live Evil." In this interview, producer and actor Mark Terry tells us about the story, working with Ken Foree, the politics of having too many screenwriters, his thoughts on lofty and, dare we say it, pretentious indie filmmakers, and what's up with the infamous baby feeding scene. "Live Evil" comes to DVD and VOD on November 3.



SCARS: Why don't you tell us a little about "Live Evil"?

MARK TERRY: Vampires are having trouble surviving in a world whose life-giving blood supply has become polluted by drugs and STDs. They have become a desperate species of mutated semi-humans, fighting amongst themselves for the remaining humans who have pure blood. On their trail is a cowboy hat wearing samurai sword wielding vampire-killing priest (Tim Thomerson) with a personal agenda. Also crossing their path is a blood pusher Max (Ken Foree), who has the answer to what "Live Evil" is truly about. It's a twisty, violent, bloody, dangerous and sometimes darkly absurd journey into a unique take on the world of bloodsuckers.

SCARS: Where did the idea for the screenplay come from?

MT: It's tough to exactly pinpoint, but there were five or six people that had some type of input on the script, which in-

cludes me. The one who had the least input and begged to be totally detached would likely tell you the idea came from him. This of course is not the case.

The fact is when someone, or a team of people, develops a script, they are making a blue print for a movie. Basically it is what an architect would use to build a house. When building a house many ideas are thrown around, but the ones that are kept have the most importance when it comes time for construction.

This project was my idea to do - once many in the development phase walked away, of their own volition. As the only guy who was there from the beginning to the end, I think I can fairly say where the credit lies. The credit for the vast majority of what you see on screen from the final screenplay goes to director, Jay Woelfel.

SCARS: You acted in the film, besides producing?

MT: Yes, I played the grungy guy, David, in Yeal's (Eva Derrek) first scene. The character comes from exactly what I was talking about in the previous question. Originally Eva's character just kills some guy who is dirty. Jay Woelfel and I tossed around some ideas that made this guy a low-life, 90's grunge guy. When talking about the character, I liked it so much I wanted to do it myself. I mean when else would I have a chance to have extensions and long hair?

SCARS: What was it like working with Ken Foree?

MT: Working with Ken was great. I moved from Florida to Los Angeles about

five years ago with a buddy named Travis Stoffs. We hit it off on a set in Florida in 2001, cause we're both fans of "Dawn of the Dead." When we were shooting with Ken I would go over to Travis on our set, and ask him if he can believe that Ken Foree was on our payroll.

Ken really added that extra element of legitimacy that we needed in our film. It was a lot of fun for me to see him interact with our focal group of vampires in the movie.

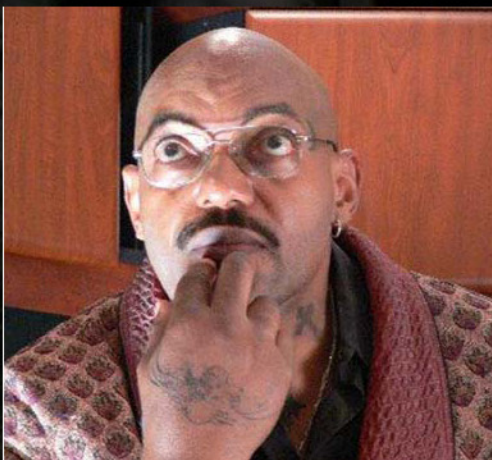
SCARS: What was it like working with Tim Thomerson?

MT: Awesome! Tim is another one of those guys that when he is on set, I had to kind of pinch myself. If he was playing someone's grandfather that would be one thing, but having him doing the things we had going on in the movie made it really special.

It's always interesting to hear these horror stories of working with known genre stars on indie films. Sometimes these established stars don't try or are a handful of problems. The total opposite can be said of working with guys like Thomerson and Foree.

SCARS: Can you tell us a little bit about the special effects in "Live Evil"?

MT: There were five special effects artists that worked through various stages of the film. We went with a hardcore gory approach, even understanding that may not be looked highly upon in the "play it safe" world of movies sales. We felt we would be ripping off the audience had we not gone that route. How else could we tell a story about tainted and polluted blood with out making it a co-star?



SCARS: Have you been getting any bad reactions to the baby feeding scene?

MT: This is really the head turning scene of the movie. Everyone has asked me about it over and over again in interviews. At this point, we've had many screenings all over the country. Genre fans love the scene and our cast/crew loved making the scene.

In a few screenings I have seen the occasional older couple get upset and in one case even leave the theater. However, this film was made to cater to a certain audience. I admit that if I walked into a screening of "Sex and the City" without knowing what it is, I might get up and walk out as well.

So many young and unknown filmmakers want to make political statements. Let me be the first to speak up and say that nobody cares.

SCARS: What do you think sets "Live Evil" apart from other vampire films?

MT: There are three things that come to mind. The polluted blood theme is the first thing that sets us apart from a story standpoint. So many horror fans around my age have told me they are sick of the pretty boy vampires from "Twilight." Our vampires are more like drug addicts who get sick when they don't get a fix of pure blood.

From an independent production standpoint, I would have to say our stunts are in a class by themselves with anything in the vicinity of our budget. And lastly our cast is something that sets us apart. Specifically it's cool to see Tim Thomerson back and kicking ass again.

SCARS: Is there supposed to be a social commentary for this film?

MT: Yes, there is a slight moral to the story, but I don't know if I would go as far as saying social commentary since that seems too serious. So many young and unknown filmmakers want to make political statements. Let me be the first to speak up and say that nobody cares. I see some of these movies be more about politics than anything else. The reason we are here in this genre is to entertain and get a reaction.

The moral of the story just basically suggests in a non-obtrusive way to be careful of what you put into your body. If bad things do enter your body, well, at least you know you are safe from vampires.

SCARS: Are you a fan of the horror genre? What are your favorite films?

MT: Yes! Love horror, sci-fi, and action movies especially the ones that were made in the 1980s. My favorite films are ones where a few genres are meshed together. John Carpenter may be the king of these types of films for my personal taste.

One of my favorite films growing up was "They Live" with Rowdy Roddy Piper. As I got more and more into filmmaking, my respect for "The Thing" has gone through

the roof. I also got to throw "Escape from New York" into the mix as well and feel these three films have a wonder look, feel, and meshing of my favorite genres.

SCARS: What are you working on next?

MT: Other than doing stunts and acting in other people's movies (that is always on going), I am currently developing two projects.

The first one is a family film. The second is an action-horror film that I wrote called "Accidental Collision." The movie is a mix between "Lone Wolf McQuade" and "Cannibal Holocaust" if you can imagine that. This past May I went to the Amazon to scout a few locations in person. Brazil is a wonderful country. There are things I saw in the Amazon that can never be replicated on any Hollywood sound stage.

When doing these independent type films you always have to assume you will be at least spending every waking day for a year on the project. No matter what film I do next, I will for sure up the ante on all action elements and try to give the audience something special.

Thanks for taking the time, Mark. Get more info at www.liveevilthemovie.com.



EVA DERREK

Interview by Alyson Charlette

She's been a werewolf in a women's prison, and played her part in the long-awaited "Ghostbusters" video game. Now you can see more of Eva off your PS3 and back on screen with the DVD release of "Live Evil." Eva shares with us her experience shooting this blood-soaked movie.



SCARS: Can you tell us a little about your experience acting in "Live Evil"?

EVA DERREK: The cast and crew all had a great time shooting the movie! Personally, for me, it was fantastic to work with Tom Thomerson. He is such a legend, us young actors can always learn from such experienced professionals.

SCARS: What's your favorite part of the movie?

ED: There are so many great scenes in this movie, but I really enjoyed shooting the vampire party. We had such a fun time that night, it really was a party! I also like the scene where I die, it's very dramatic and intense. And of course I just love all the gory bloody scenes, when we suck the blood out of people.

SCARS: What was it like working with all the special FX and blood?

ED: I love working with blood and FX. It can get pretty sticky and yeah it takes forever to wash the syrup out of hair and clothes, but it is still a lot of fun to get messy with blood smeared all over your face and body. It's exciting when you do a special effect and you only have one shot at it, so everybody has to make sure that you get it right the first time.

SCARS: Do you like the horror genre? What are your favorite movies?

ED: I love horror movies! Aside from "Live Evil," I love some of the old school movies that I watched as a kid, "Pet Semetary," for example. Other movies that still give me nightmares are "The Ring" and "The Hills Have Eyes."

SCARS: What are you working on next?

ED: Another movie that I was part of called "Within" is currently in post-production. Recently I have spent a lot of time doing motion capture for video games and just finished "Resistance 3" and "Ghostbusters". We'll see what happens next, I'll keep you posted!

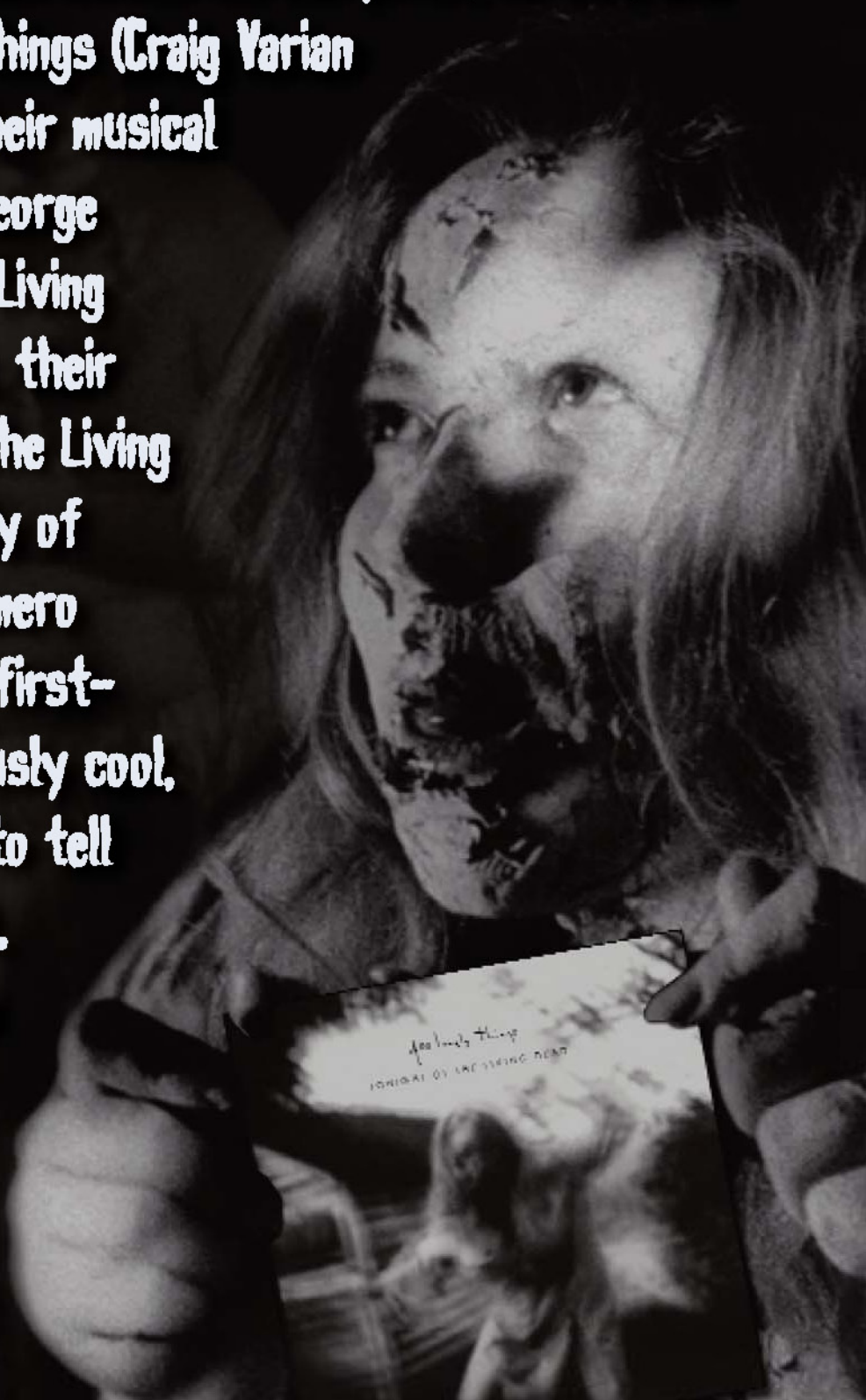


TONIGHT OF THE LIVING DEAD

REMIKING THE SOUNDS OF A CLASSIC

Interview By Matt Molloy

One of the greatest gifts any artist has is the amazing collection of public domain movies we can pilfer, re-cut, and twist. For 400 Lonely Things (Craig Varian and Jonathan McCall), their musical inspiration came from George Romero's "Night of the Living Dead." Dark and ambient, their new album "Tonight of the Living Dead" is comprised solely of audio clips from the Romero classic. We can tell you first-hand the album is seriously cool, and now we have Craig to tell you about how he did it, what drives 400 Lonely Things together, and why being a "sampler" isn't a badge of shame.



SCARS: Give us a little background behind 400 Lonely Things.

CRAIG VARIAN: 400 Lonely Things is myself and Jonathan McCall. We met and started recording in our freshman year of college in Georgia in January of 1988. We dabbled in a bunch of styles and instrumentation and band names over the next 10 or 15 years, going in pretty much every direction with nothing really gelling. Then about seven or eight years ago, I noticed that on a pad that I kept for ideas and song names and stuff I had scribbled "400 Lonely Things." Something about that got me to thinking about how we had all this seemingly disparate music we'd recorded, yet most of it actually had a common element: a weird, spacey, cinematic loneliness that we had kind of overlooked, but which suddenly seemed very obvious. We had literally 400 lonely things just sitting around on tape, waiting to be noticed. I started combing through some of our recordings looking for stuff with this particular feel to it, and assembled our first album - the self-titled "400 Lonely Things," a vinyl-only release on the now defunct Bronson Unlimited label in June of 2003. Marketing that album was expensive and time-consuming and was keeping us from recording new music - so after selling out of our copies we gave up on the idea of releasing stuff for a while, and just went back to recording. Last summer I was offered a chance to design a new record label with worldwide online distribution centered around 400 Lonely Things. I named the label Pimalia, and in the past year we have released six (out of 16) full-length 400 Lonely Things albums. The other 10 unreleased 400 Lonely Things albums are in various states of near-completion and will be put out every few months as they are finished, and of course new stuff is always being written. We've also released through Pimalia several other albums by some like-minded artists and friends and collaborators.

SCARS: Who or what are your influences in creating your unique style of music?

CV: I think the two things that most shape our sound is our own sense of nostalgia combined with a preference for working mostly with samples - and that these two things are extremely complimentary to each other. I mean the sampler can literally grab a moment and not only repeat it

infinitely - it's like a nostalgia machine - but it can open these audio snapshots up to endless possibilities of rearranging, tweaking, slicing and dicing: slow it down and speed it up, drench it in effects - backwards or forwards, endless mutations... I feel like the sampler is a misunderstood instrument that's gotten a bad reputation over the years, some of it deservedly so. But we are determined to help show that it's entirely possible to do original works with them, to create or tease out songs hiding within other songs, to find secret sounds hiding within sounds and combine them with others from often completely opposite sources into something new and unique. It's very easy to get lost in a sam-

ple, and the looping makes it that much harder to find your way out. And that's often the real criteria in a 400 Lonely Things song, to find that kind of homesickness in a moment that makes you lost, and just stretch it out into a song.

As far as who influences our sound, no one artist in particular. But I have a playlist on my iPod that has some of our quieter tracks alongside some of the more ambient recordings of T.A.G.C., Seefeel, William Basinski, O Yuki Conjugate, David Sylvian, Boards of Canada, Cindytalk, Stimulus, Aphex Twin, Nurse With Wound... And it always seems to flow nicely, especially on a walk up my



mountain with one of my dogs. I should also note that while most of our releases show our more subdued side, we also do some much more aggressive sounding stuff that will be coming out soon.

SCARS: What made you decide to do a project completely inspired by “Night of the Living Dead”?

CV: It all started innocently enough. I was watching “Night” on my computer one evening and heard something that I had to sample, so I stopped the film and grabbed a sound or two. I immediately started digging around in the samples to see what I could come up with, and pretty soon had the basic arrangement to what is now track two on the album (“Tonight”). I figured it would just be a track that would end up on some future 400 Lonely Things album, but a few days later I started the movie back up and heard something else that I had to sample and realized I was going to have to make a project out of this.

Add to that the fact not only that the “Night of the Living Dead” is public domain, but that a lot of the source material for the original soundtrack was itself a remix culled from other sources (and in

some cases had even been used in other movies) and it suddenly seemed like this really obvious idea that was tailor-made for us.

And then add to this the fact that I’d seen this movie on a Saturday morning Creature Feature on TV when I was a little kid in the early 70’s, and it had really made an impression on me. I’ve seen it so many times since then and - true to the 400 Lonely Thing method - I couldn’t pass up the chance to try to take a snapshot of the way this film makes me feel and just stretch it out into something I could listen to, to kind of wrap myself up in the elusive, less definable aspects of this movie that I had always found strangely moving.

SCARS: What elements of the film were used to create your atmospheric soundscapes?

CV: All elements of “Tonight of the Living Dead” were derived from a crappy, multi-generational, highly-compressed copy of “Night of the Living Dead” that I downloaded from Archive.org. There is nothing in the album (including the imagery in the packaging) that wasn’t taken directly from this specific copy of the

movie. The only elements of the film that were off limits to me were the dialogue; as I think it kills its repeat-play value and increases its novelty/campy aspect, especially since so much dialogue in this movie is completely fucked-out due to sheer over exposure. I wanted to keep “Tonight of the Living Dead” intimate and creepy, mostly focusing on Barbara’s own internal soundtrack as she retreats deeper and deeper into her own denial-induced catatonia. So Barbara’s withdrawal was my roadmap and I used anything that would further that feeling.

SCARS: Do you know if anyone from “Night of the Living Dead” has heard this project?

CV: Yes! Easily the coolest thing to happen since the release of this album was having “Tonight of the Living Dead” blessed by the gracious and beautiful Judith O’Dea. When I first received my pressings, I wrote her a fan letter and gave her a little background on the album and sent her a copy of the CD, and also asked that if she felt it was worthy, if she would consider endorsing it. Then I forgot about it. A month or two later, I got a wonderful email from her saying some extremely



nice things about the album, and she was even kind enough to include a quote I could use in promoting it. I still can't believe it happened. And the timing was also great - it was Memorial Day weekend when the email arrived and my family was here and I got a lot of congratulations and high-fives that night.

I've also been told that copies were given to Kyra Schon - who still owns the music box (the one you hear - not the one you see) and even to George Romero. I've never heard anything from either of them and I'm not going to get my hopes up. No point in pressing my luck!

SCARS: The artwork for "Tonight of the Living Dead" is just as interesting as the music. Who was involved in creating it?

CV: Thanks. The image on the front cover kind of sealed the deal for me making a project out of this. I hit pause while watching the movie to get up for a bit, and when I did - it paused on what is now the cover image, that kind of image between images, where Barbara looks like a zombie herself. And when I saw that, I just froze in front of the computer and the whole project kind of materialized right there in front of me in that moment. All of the artwork in the packaging is derived from similar screen captures and tweaked a bit in Photoshop. Several of them are just pauses in between frames that create their own double-exposures. Also, Barbara's in every single image, if you look closely enough.

SCARS: There are many other public domain horror/sci-fi films out there. Any interest in tackling them in the same fashion as TOTLD?

CV: As far as other public domain titles go - I don't think so. "Night of the Living Dead" is a special film and I have a childhood bond with it that made me NEED to make this album. It was much more than a technical exercise.

However, what I did with "Night of the Living Dead," I would also love to do to the original 1963-64 TV series "The Outer Limits." That show means as much to me as NOTLD and is even more sample-able and making an album based on it is some-

thing I'm looking into. Dominic Frontiere and Harry Lubin did such outstanding music on that show. However, "The Outer Limits" is not public domain, so it makes it complicated - but if I can work something out with the copyright holders, I would jump at the chance. It's an idea I've been mulling for years and years and may have to make a move on soon.

As far as music based on other public domain titles - my real obsession is with the Barsoom/Martian novels of Edgar Rice Burroughs written in the early 1900's. We've released Volume One in our Barsoomian Lullaby series last year - it's weird and dreamy music that tries to recapture my hazy memories and associations of growing up reading the novels.



Volume Two is getting a couple of final adjustments and may be released this year and a Volume Three is definitely in the works.

SCARS: Have you considered possibly composing music for film at all?

CV: Great question! Yes, I think about that every time I see a movie that really strikes me - especially in its aural or visual ambience, in its quiet creepiness, in its sense of sadness and unreality, oddness and disassociation, and wonder how it would sound if we had done it, how would the movie feel if we got some of our loops into the overall sound design or gotten a chance to fuck with the sound effects. We are dying to hook up with a filmmaker

whose project and our sound are uniquely suited to each other. If you are (or know) that filmmaker, please contact us: 400lonelythings@gmail.com. We seriously want to score a film. Or a website. Or a video game. Or multi-media project. But mostly a film.

SCARS: What is next for 400 Lonely Things?

CV: We're not quite done with "Tonight of the Living Dead" - we are currently working on a video for one of the tracks with a filmmaker named Phil Harrell, and as soon as we have something we are happy with we will make it available online. Phil is also working with the editor of Rusty Nails' documentary "Dead On: The Life and Films of George A. Romero," although this movie has been in production for quite some time now. I don't know if 400 Lonely Things will be involved in any way with that project, but we'd like to be.

We've also just released our sixth album, "Be Still Life." It's our take on a psychedelic folk album, very acoustic and very organic. Although it's composed entirely of samples, it's also loaded with home-made field recordings I made around the mountain I live on. Compared to the dinginess of "Tonight of the Living Dead," it's extremely bright and colorful, and even pretty - but it also has an extremely sinister quality in places. Like TOTLD, there is a cinematic aspect to it - two of the tracks on "Be Still Life" are based on films; "The Virgin Spring" by Ingmar Bergman and "Zardoz" by John Boorman.

SCARS: Where can people hear or buy your music?

CV: All six of our published albums are available wherever downloads are sold, iTunes, Amazon, etc. At those sites you can hear short previews our tracks, but if you want to hear nearly an album's worth of complete tracks for free, you can do that at 400lonelythings.com, or at my-space.com/400lonelythings. All of our releases are available in nicely packaged CD editions with uncompressed audio - these are for sale only at 400lonelythings.com.



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